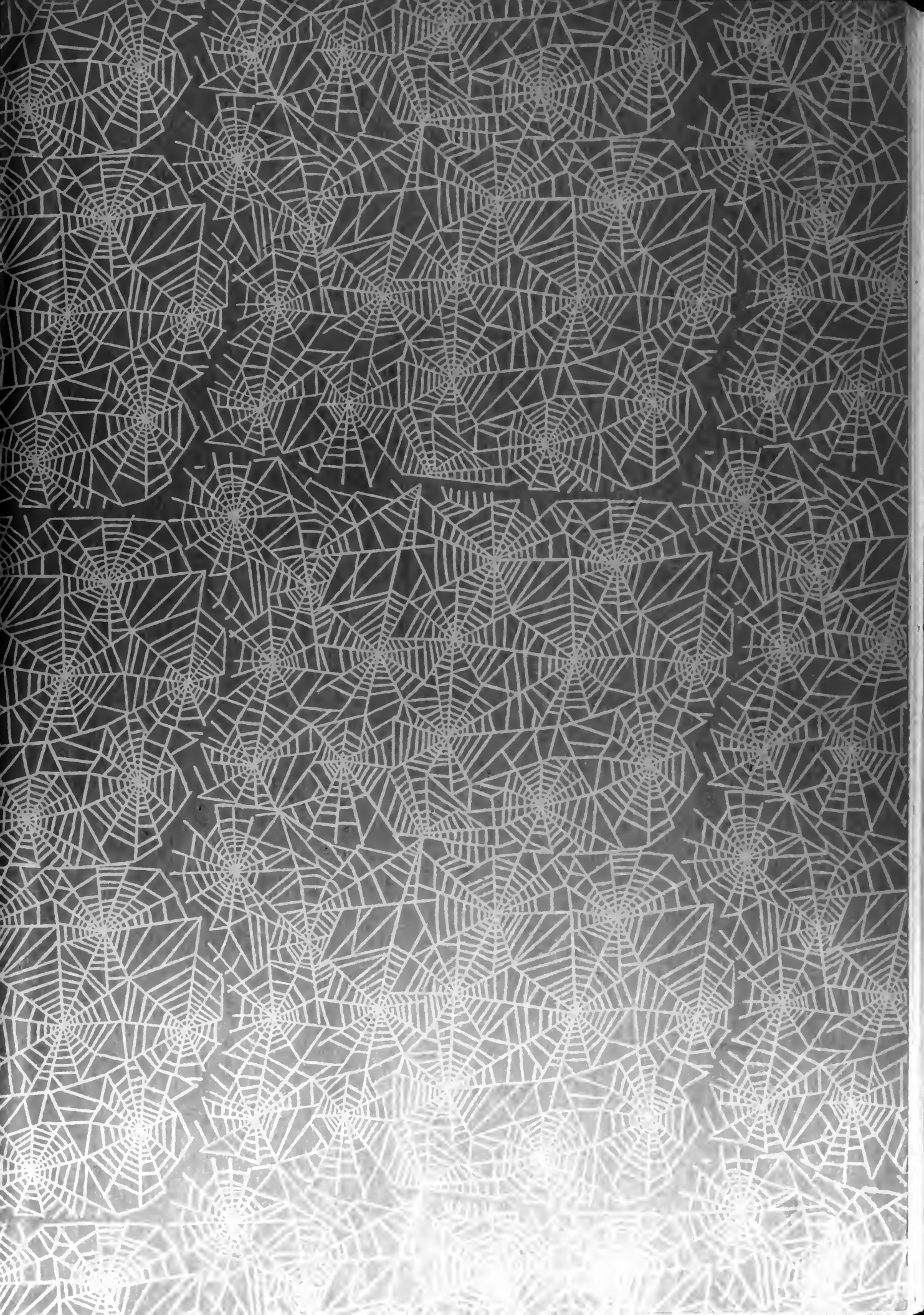




Honoring
Rose Weidmann Collier
Head of the department of Art
1912 - 1917

THIS VOLUME PRESENTED BY
S. L. GREENWOOD

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ART WITHOUT EPOCH

WORKS OF DISTANT TIMES
WHICH STILL APPEAL
TO MODERN TASTE
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FOREWORD

The history of religion has nothing to do with religious experience, and in the same way the history of art has no connection with artistic experience. To try to understand something of a period and its circumstances is not the same as allowing oneself to be carried away by enthusiasm for any one movement in art.

*

To the great historical works which deal with the past history of the arts we now add this modest volume of reproductions which is entirely bound up with our own time.

*

Many of the great monuments of art have been destroyed; others have been cast aside or still await discovery. But it is not only those which lie buried in the earth that have been cast aside; many works still exposed to the light of day or preserved within the walls of museums have been cast aside because they are no longer necessary to our everyday life. In a recently published work on Classical civilization I read the words: "But Polycletus bores me." If that is typical of the opinion of the new generation of scholars, is there not a danger that the works of Classical art may shortly be cast aside? Are we not all of us bored by the slavish Roman copies of Greek masterpieces, those crude reproductions of subject-content, which moved Winckelmann, Lessing and Goethe to such admiration? Even the works of the High Renaissance now seem to be in danger of sinking into obscurity; one only needs to hear young painters' opinions of Raphael and Guido Reni, and yet, fifty

years ago, these masters were looked upon as the greatest of all times. If Raphael has not yet been cast aside, at all events dust has descended upon his monumental frescoes. Yet while some works vanish into darkness, others arise from their concealment. Excavations in Greece, Egypt, Babylonia and Mexico have brought new works to light; but even more productive has been the result of intellectual research, which has drawn our notice to works that for generations had remained, forgotten and neglected, in picture-galleries. For example, during the last decades have been discovered in this way the works of early Greek art, Roman portraiture, Gothic sculpture, the masters of Baroque—and above all Rembrandt and El Greco. What was the general opinion of Rembrandt two generations ago? In 1877 Burckhardt thought fit to describe Rembrandt's weaknesses as follows: "It is highly probable that these deficiencies disturbed even the master himself in his work; for him, who was always talking about nature, it must have been a great humiliation to be unable to avoid defects which even a beginner could avoid." In reality, the past changes as rapidly as the present, and it is the past as it appears to us to-day that I have tried to reproduce in this volume.

THE ILLUSTRATIONS

We all live on the past and the past is
our ruin.

*

That which has been long discovered will
be buried again.

*

We cannot imagine the creation of anything
which is no longer being created, nor can
we understand what has been created.

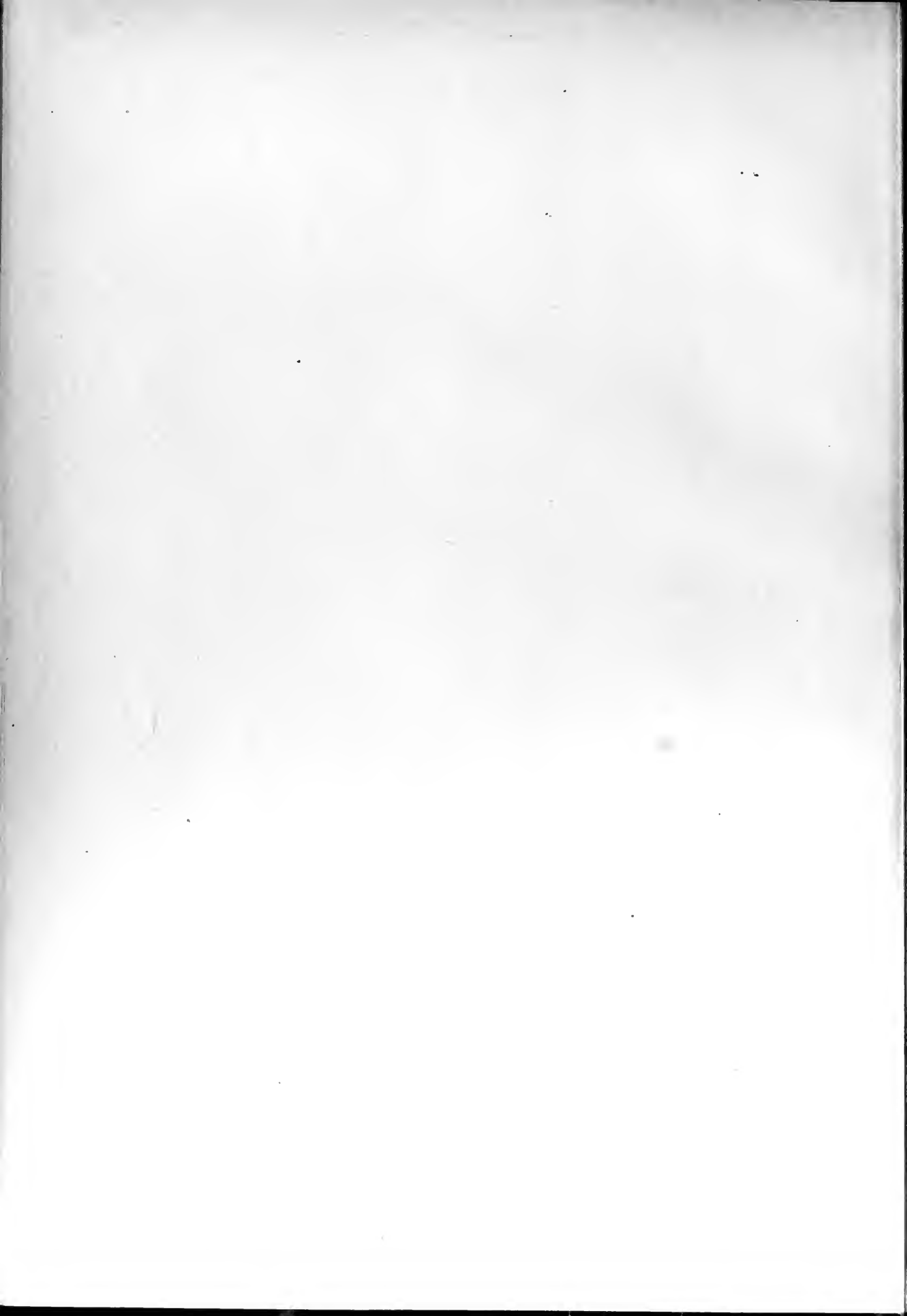
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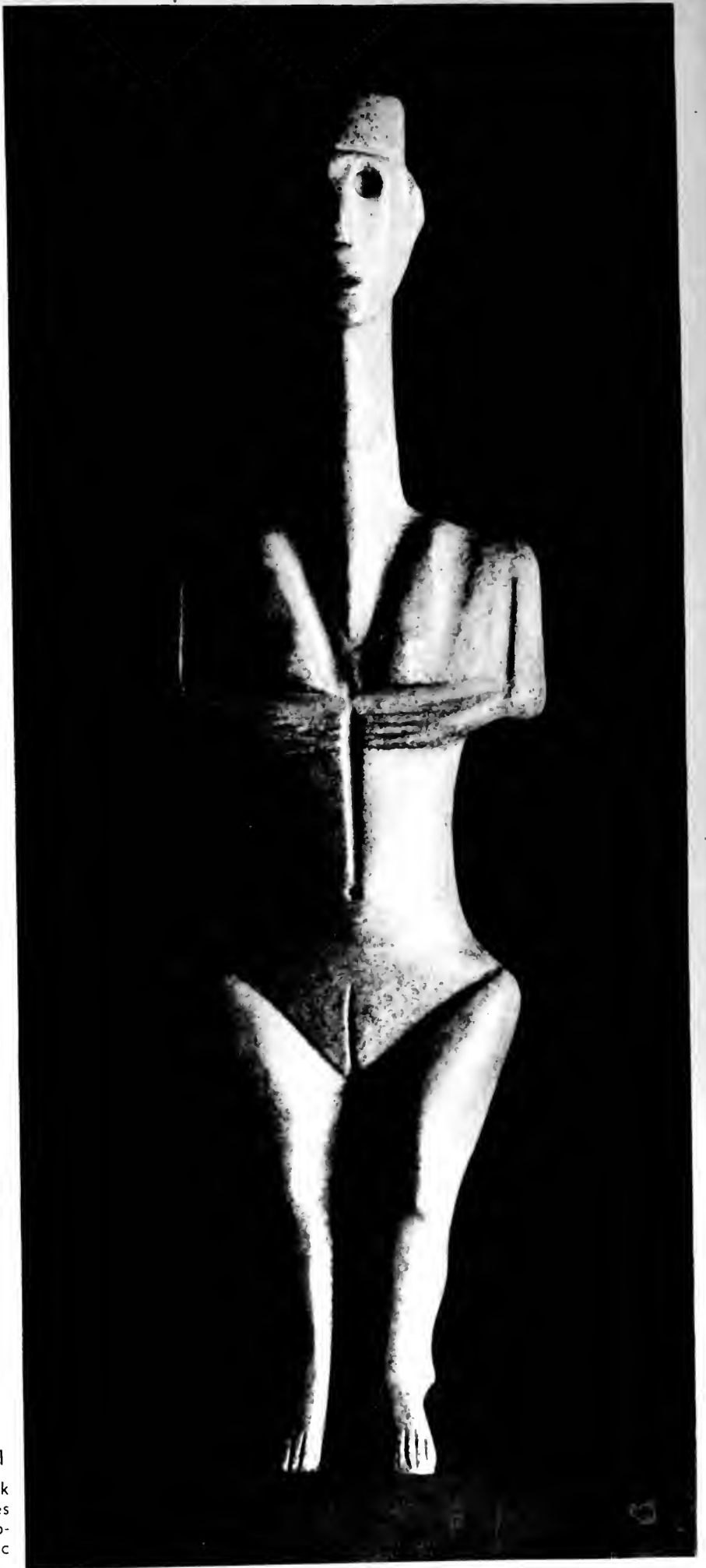
It is impossible to contemplate an epoch
from a standpoint inside that epoch.

*

Thinking is more interesting than knowing,
but not so interesting as looking.

(Maxims of Goethe)





Human figure in stone. Idol from the Greek Islands. Third Millenary B.C. Berlin, Altes Museum.—Abstract forms, relying on the geometrical effect of light and shade; cubistic sculpture.



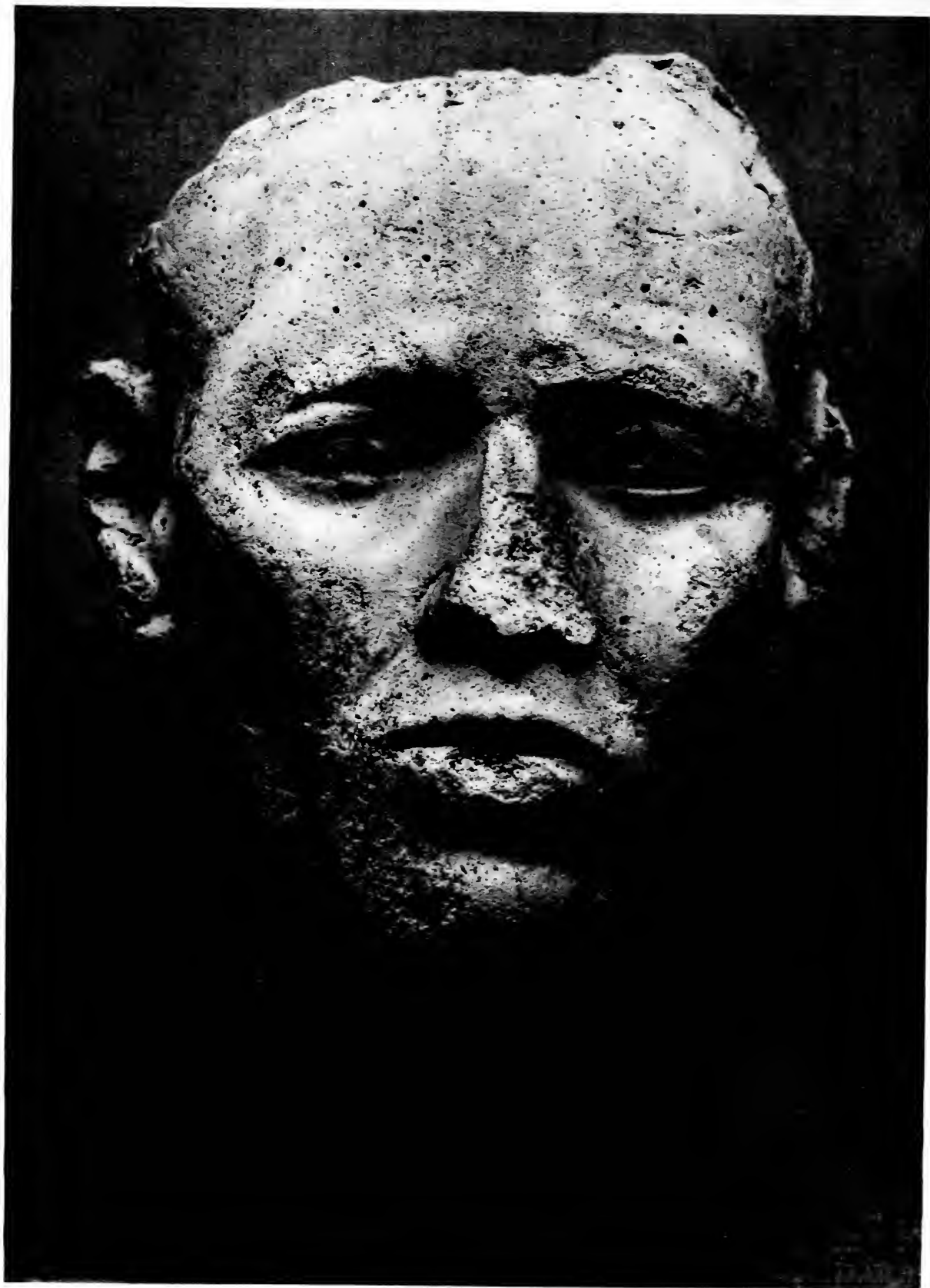
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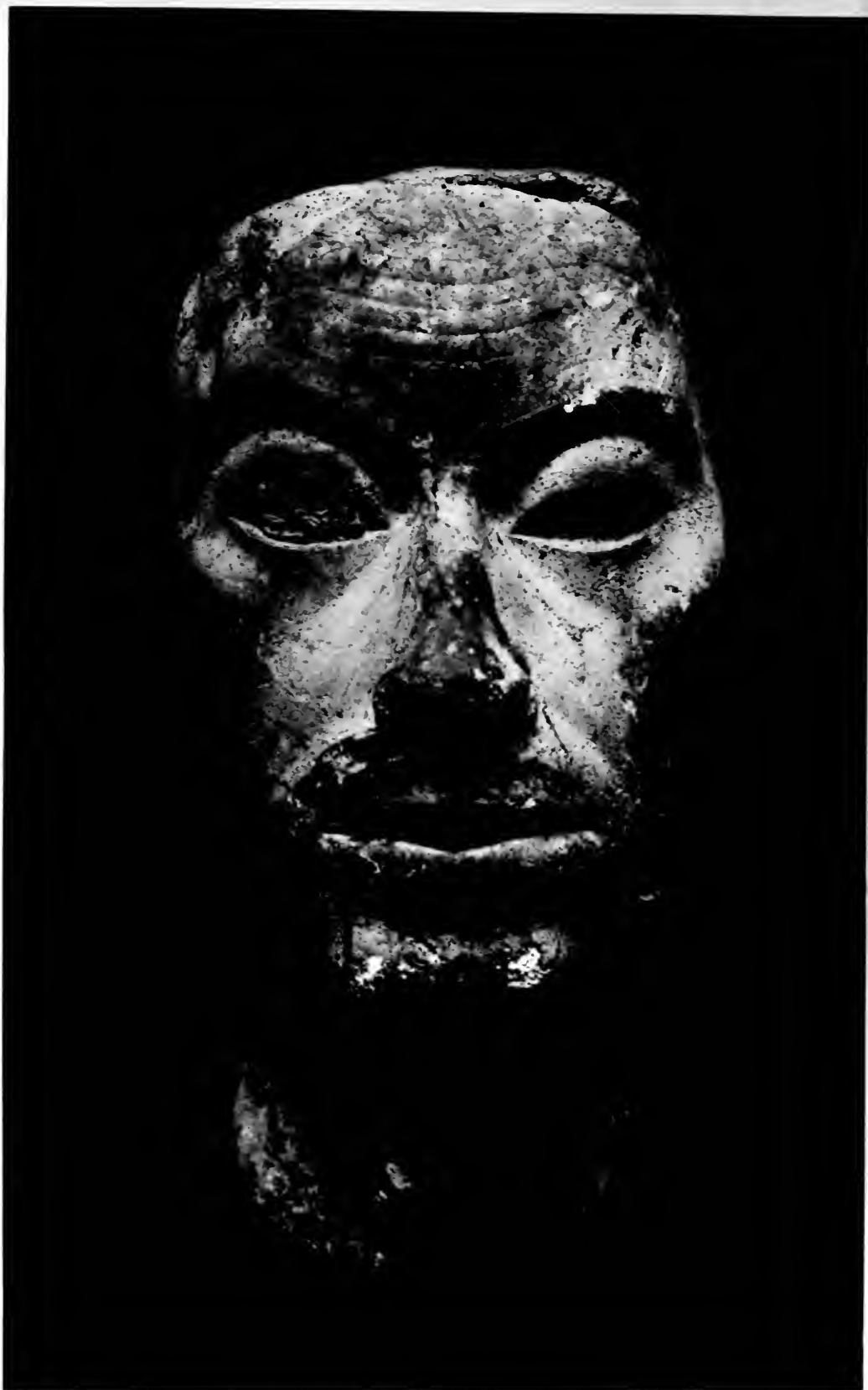
Portrait of a Lady. Egyptian limestone statue, about 1400 B.C. Florence, Museo Archeologico.—With its ornamental rounding off reminds us of female portraits by the Viennese painter Gustav Klimt.



3

Limestone statue of Queen Nofretete, about 1370 B.C. Berlin, Egyptian Museum.—To treat a nude as a portrait, and in such a way that not only the face is conceived as a portrait, is particularly difficult in sculpture, which tends more than painting towards the simplification of features; and it is certainly rare for the Antique period.



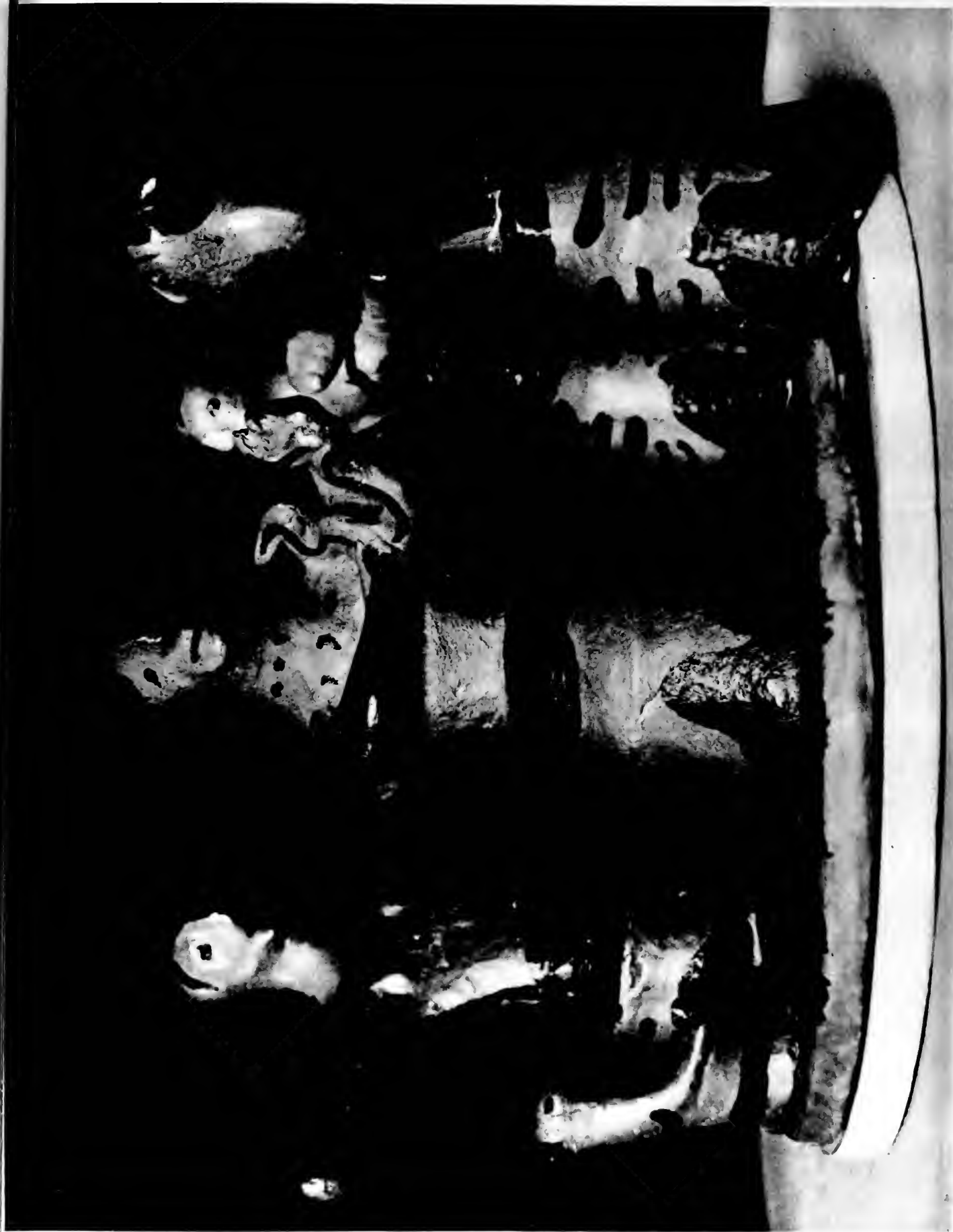


5

4, 5: Male portraits from the workshop of the sculptor Thutmose in Tell el Amarna, Egypt. About 1370 B. C.—The oldest examples of portraits in the modern sense, displaying the characteristic and fortuitous elements in the appearance of an individual. These are neither death-masks nor rough drafts made by pupils, as some have asserted, but artistic portraits, somewhat stylized, as is proved, for example, by the deliberate treatment of the shadows above the simplified eyelids and the rhythmical arrangement of the wrinkles on the brow.



Wooden figure of a hare. Head-rest, about 1400 B. C. London, British Museum.—Constructive conception of form, expressive outline.



7 Round dance.
Painted earthen-
ware, about 1500
B.C. from Palai-
castro. Candia,
Museum.



8

Bronze figure, about 600 B. C., from Sardinia. London, British Museum.—Expressionism.



9

Roman copy in bronze of the discus-thrower by Myron, about 460 B. C. Munich, Antiquarium.—Impressionism.



10

Ivory statue of a gazelle, about 1300 B.C. New York, Metropolitan Museum.—Plates 10, 11 and 12 show in how very modern but yet quite different a way the Egyptians treated their representations of animals: the gazelle, a work of applied art; the monumentally conceived figure of a dog; the impressionistic torso of a panther, unsurpassed even by the best works of our own contemporary animal-sculptor, August Gaul.—The Greek bronze statue of a stag (13), which seems to be snuffing the air, is likewise naturalistic-impressionistic in form.







13

Stag. Bronze from Sybaris, end of fifth century B. C. Paris, Louvre.



14

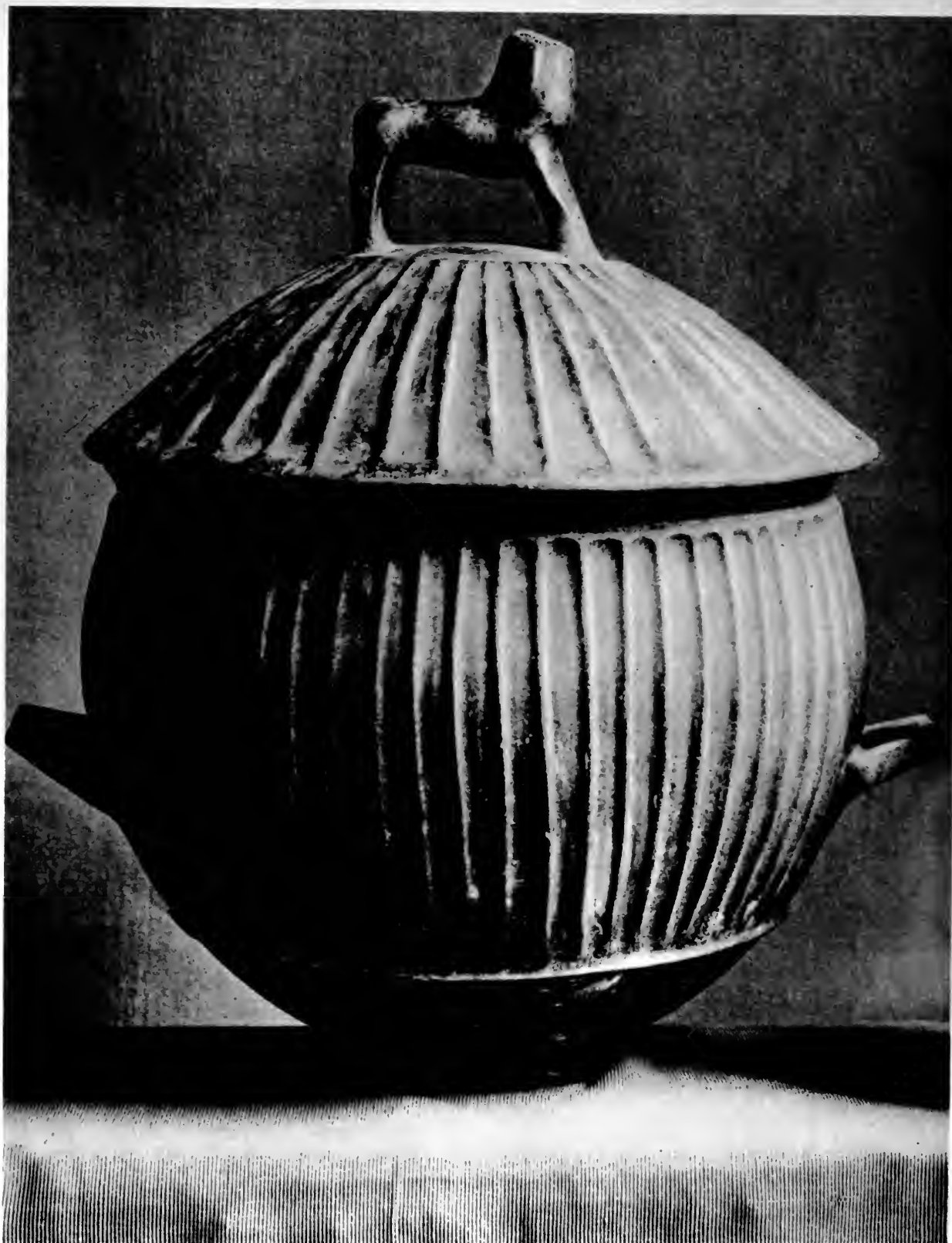


15



16





18

Plates 14, 15, 16, 18, 19 and 20 show various Antique vases, which with their unusual form and ornamentation have points of contact with the aims of modern applied art.

14: Prehistoric porcelain of the later Stone Age, about 2000 B. C., found at Cucuteni, Roumania.

15 and 16: Greek boxes with lids, about 700 B. C. Berlin, Antiquarium.

18: Etruscan vase with lid, sixth century B. C. Rome, Vatican, Museo Etrusco Gregoriano.

Plate 17 shows a bronze candlestick from Syria, austere in form, executed about the time of the Birth of Christ, and now in the British Museum, London.

19

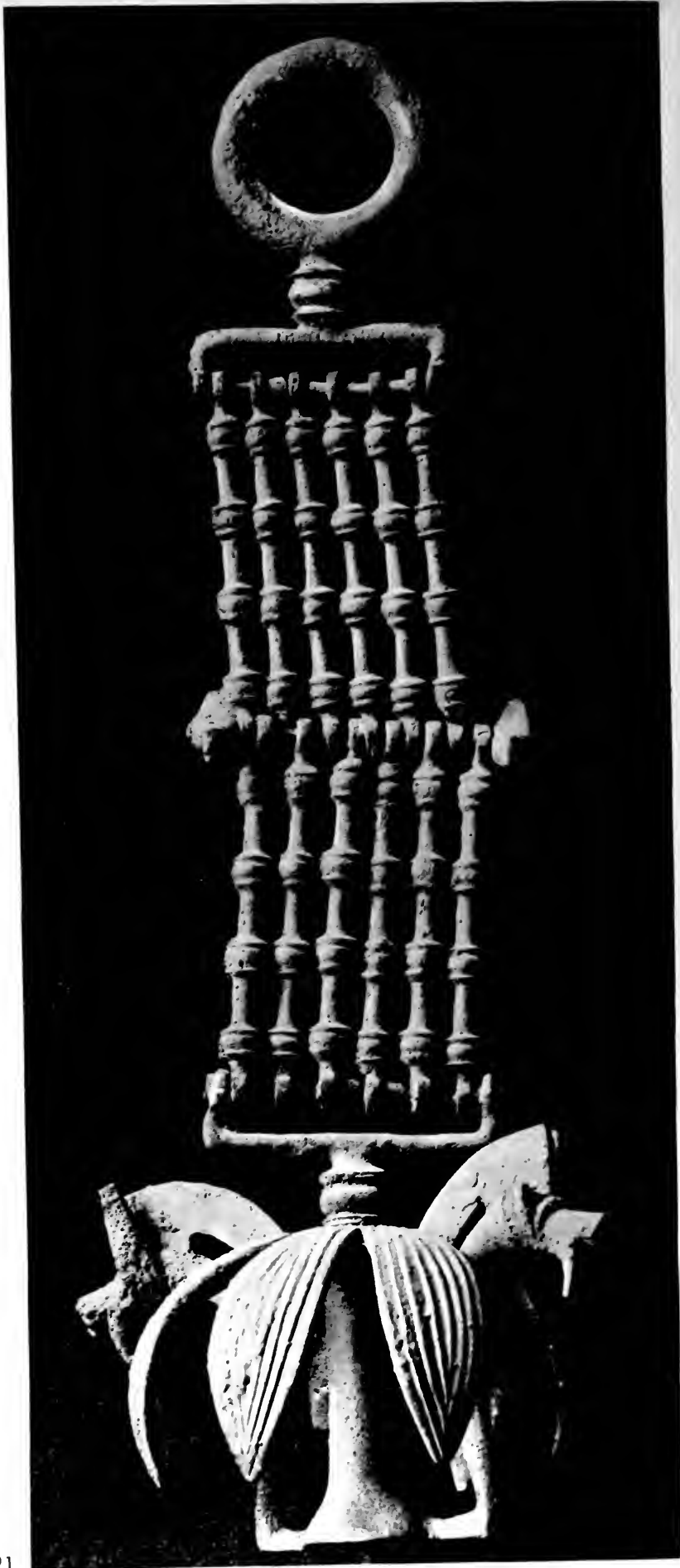


20



19, 20: Greek vases with lids,
about 600 B.C. New York,
Metropolitan Museum.

Etruscan bronze chain, sixth century B.C. Rome, Vatican, Museo Etrusco Gregoriano.—The long vertical links, the horizontal parallelism of the joints, the clever and at the same time rough grace of the floral clapper and the fluted petals remind one at a first glance of Dagobert Peche, the most gifted master of applied art in the "Wiener Werkstätte."





22

Wrestlers. Egyptian wall-painting in a tomb near Beni-Hasan, about 1900 B.C.—
(Henri Matisse !)

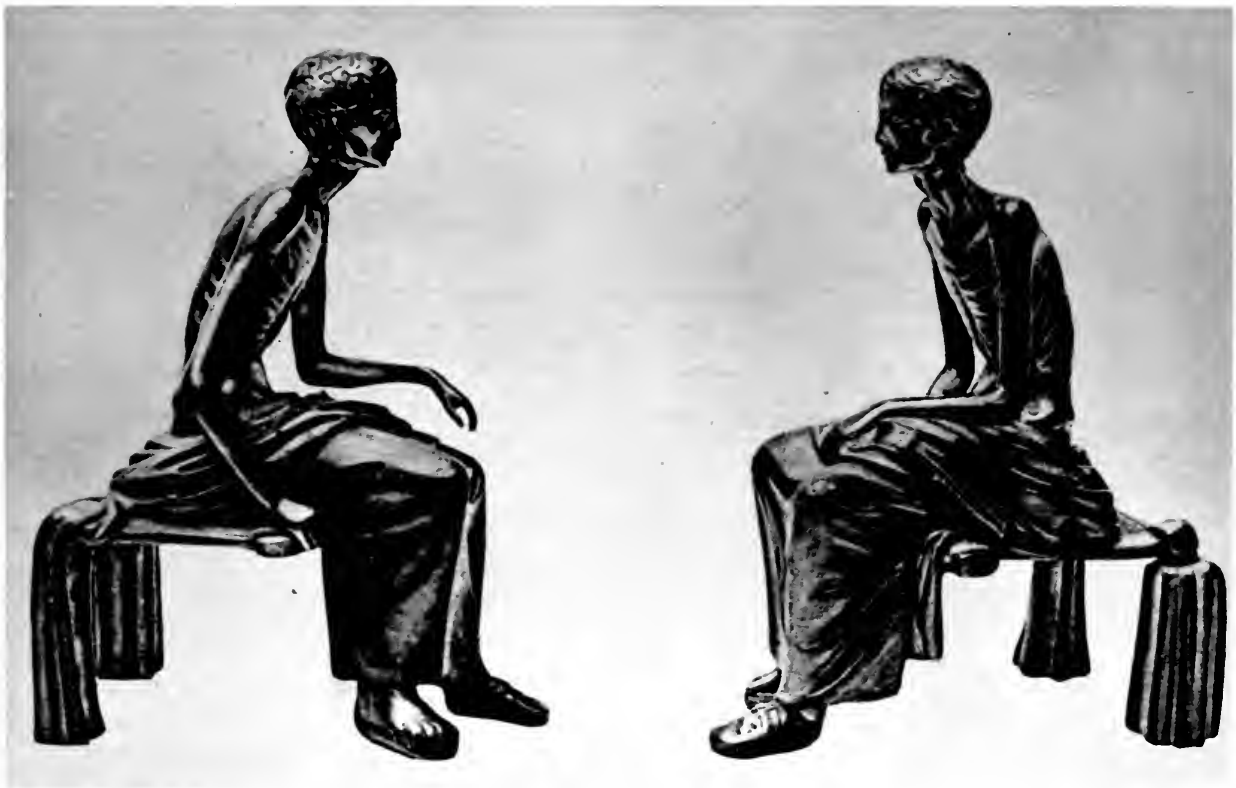


23

Half-figure of a female nude, drawing on a Greek oil-flask, about 430 B. C. Athens, National Museum.—(Auguste Renoir!)



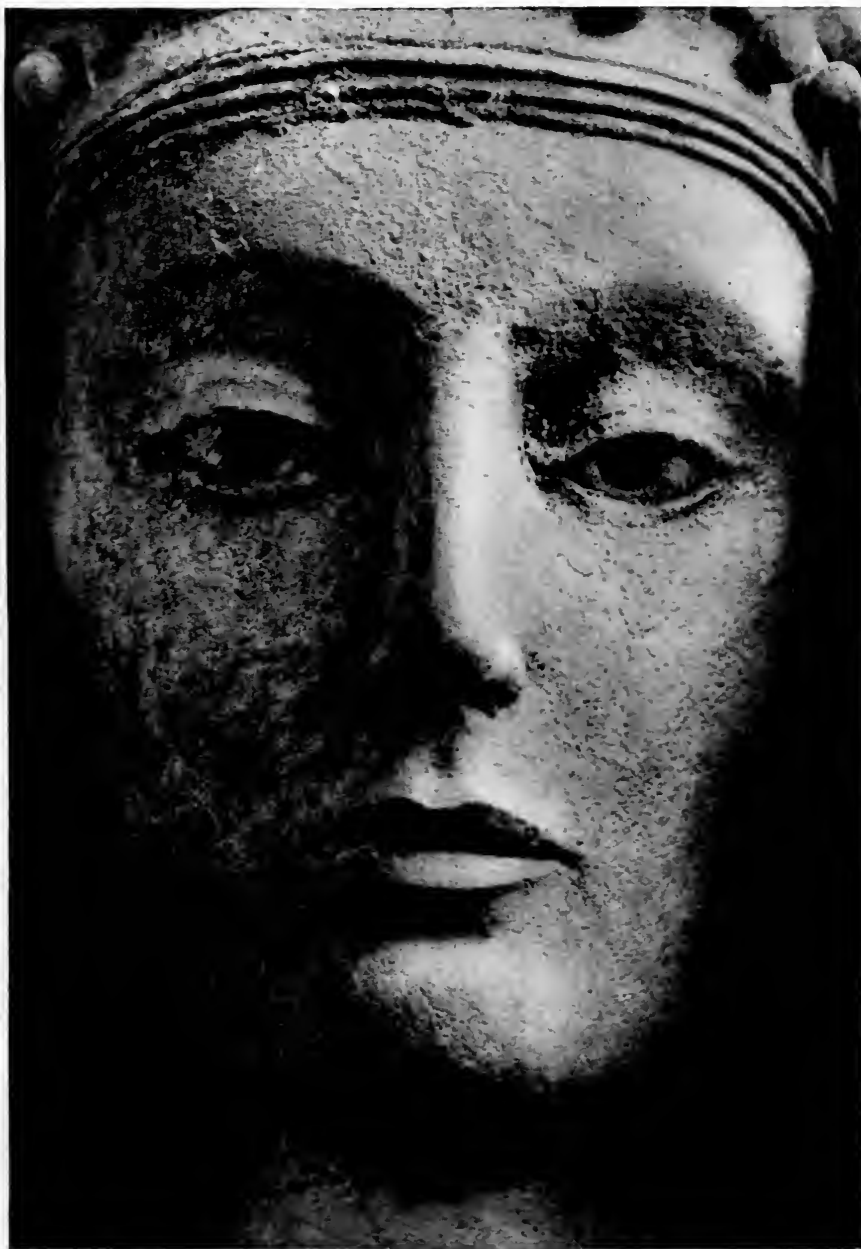
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25

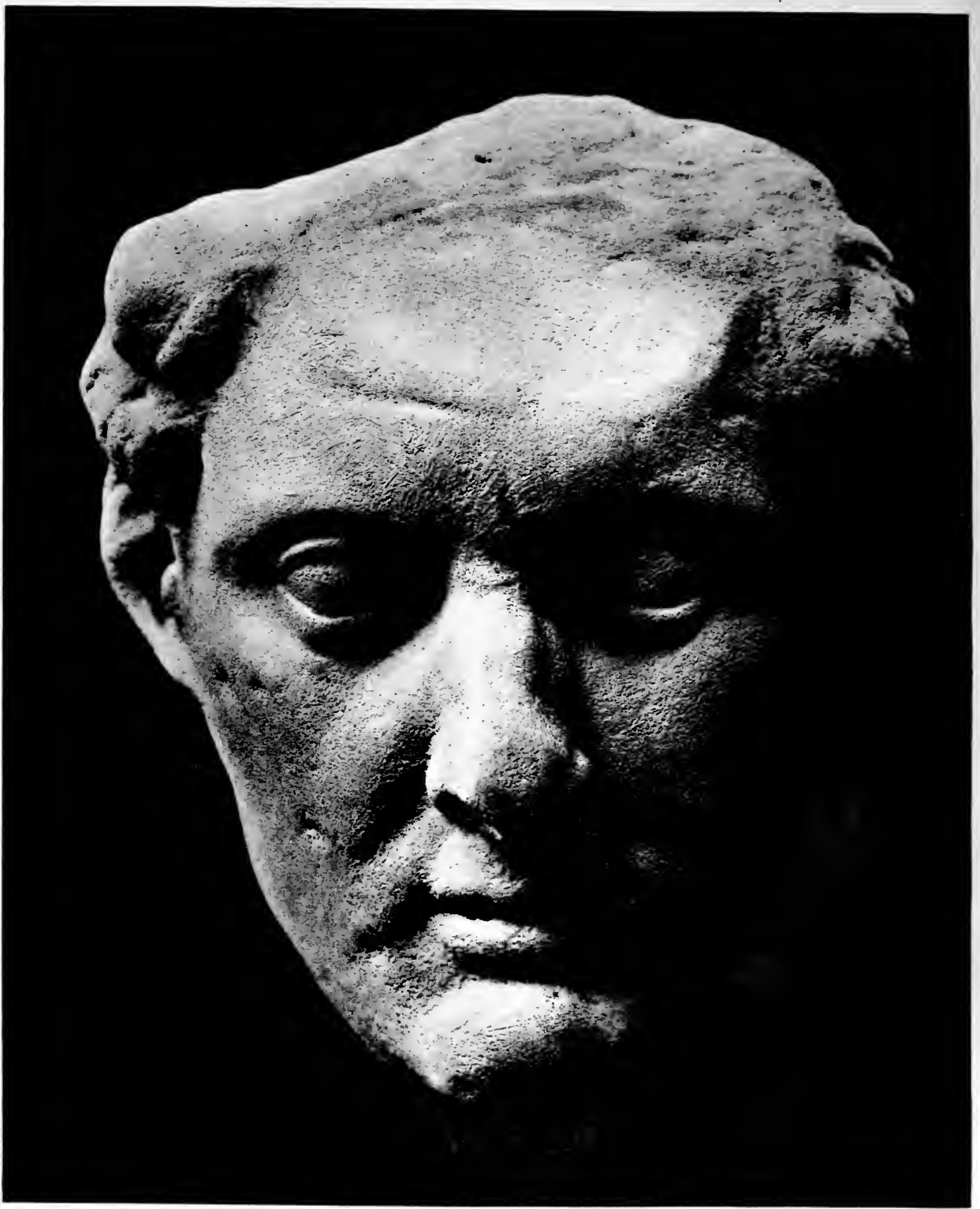
24—26: Late Greek bronzes, about 200 B. C., expressive and naturalistic.—24 and 25: Four photographs of the same statuette, the portrait of a very sick man, found on Gallic soil at Soissons. Richmond, Sir Herbert Cook, Bart.—26: Hunchback beggar, from Alexandria. Berlin, Antiquarium.—Naturalistic art at the beginning of our century did not go so far as this in merciless representation of the hideous.





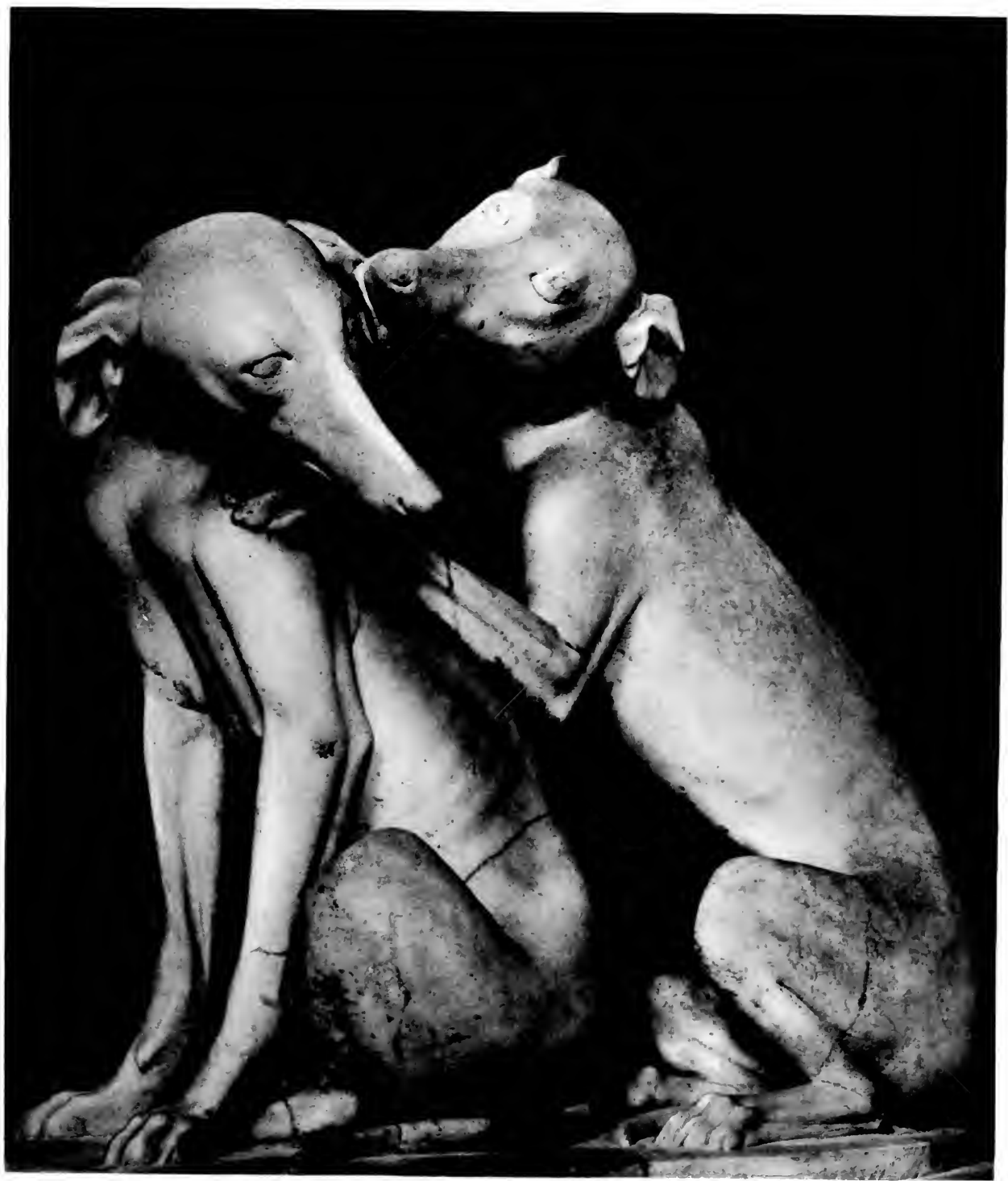
27

Partial photograph of a portrait of a lady, found at Elche, Spain, and about as old as the chief works of classical Greek sculpture. Paris, Louvre.



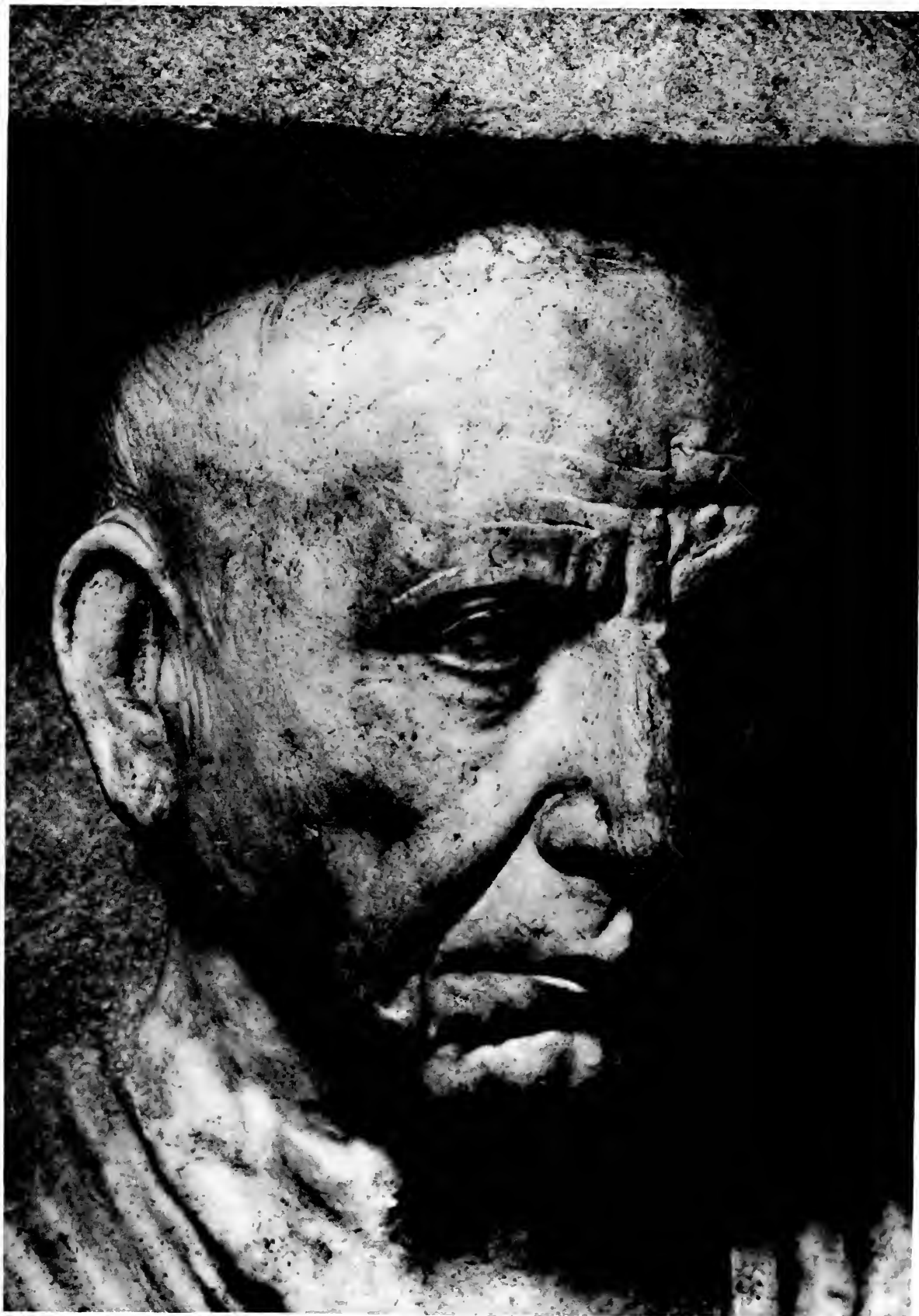
28

Portrait of a prince, one of the successors of Alexander the Great. Marble, about 300 B.C. Copenhagen, Ny-Carlsberg Glyptothek.—The "likeness" of this portrait, which in this respect can hardly be distinguished from a modern work, will surprise those acquainted with the stylized Greek portraiture. One must try to imagine it with the head painted and the eyes inserted, as it was when new.





29, 30: Unrivalled observation of nature. Marble works from the period of the Roman Empire.—29: Rome, Vatican Museum (another copy in the British Museum).—30: Base of a fountain. Rome, Palazzo dei Conservatori.





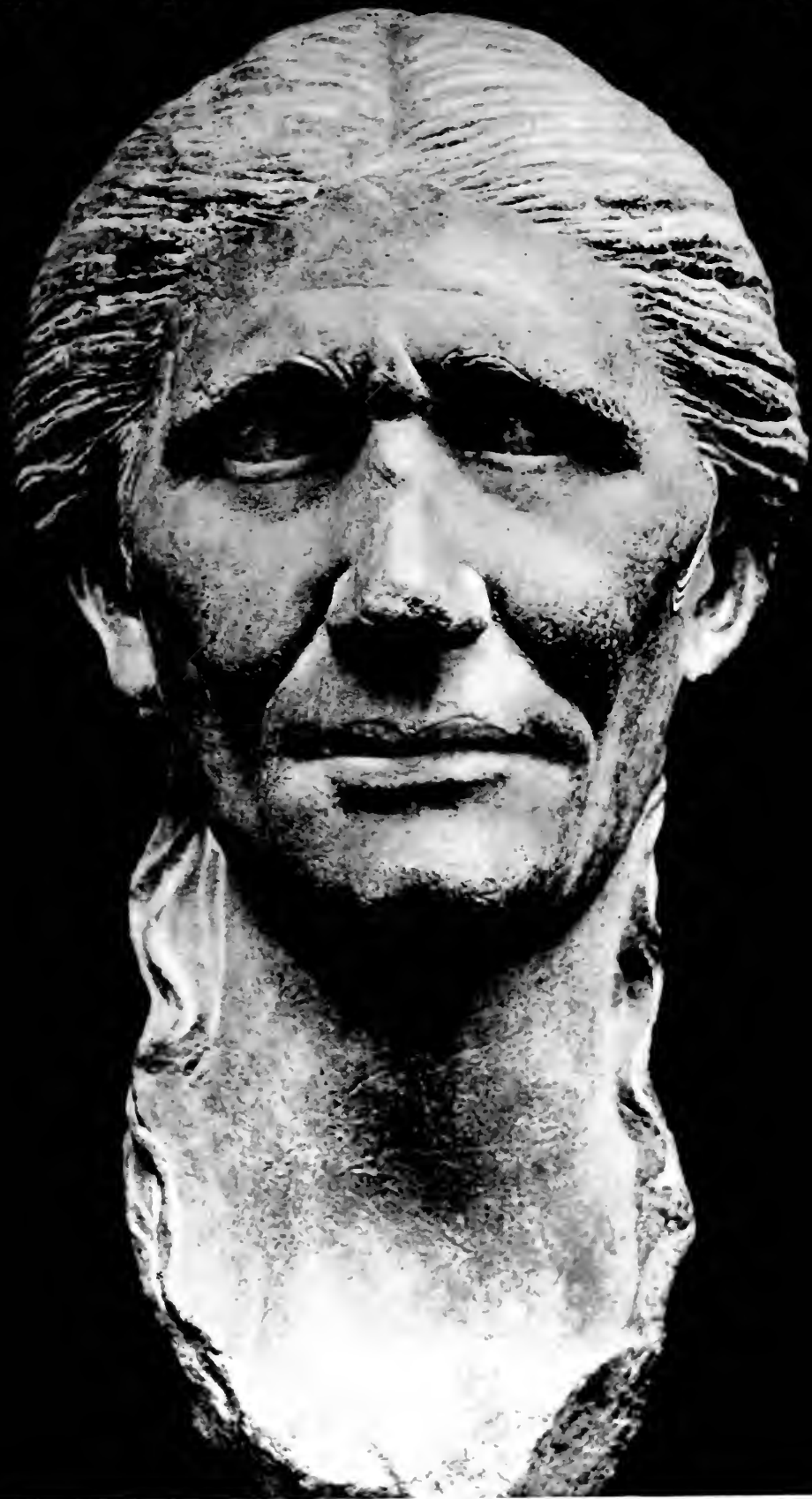
32

31, 32 : Examples of lifelikeness in Roman portraiture.—31: From the Via Appia, Rome, about the time of Julius Caesar. Berlin, Altes Museum.—32: Excavated at Pompeii, one generation after Christ. Naples, Museo Nazionale.—The characteristic ugliness of these two different human types is accurately rendered: the typical functionary's face of P. Aedius with its severe features (31) and the unscrupulous countenance of the banker Lucius Caecilius Jucundus with protruding ears and flabby flesh.



33

33, 34: Marble portraits of elderly women, period of the Roman Empire. No attempt to flatter the sitters.—33: Rome, Museo del Laterano.—34: Copenhagen, Ny-Carlsberg Glyptothek.





35

Little servant boy, limestone, from a Hellenistic tomb. Berlin, Altes Museum.



36

ate Greek bronze statuette, copy of the Cnidos Aphrodite
by Praxiteles. New York, Metropolitan Museum.—Hardly
differs from similar works of modern French sculpture.





38

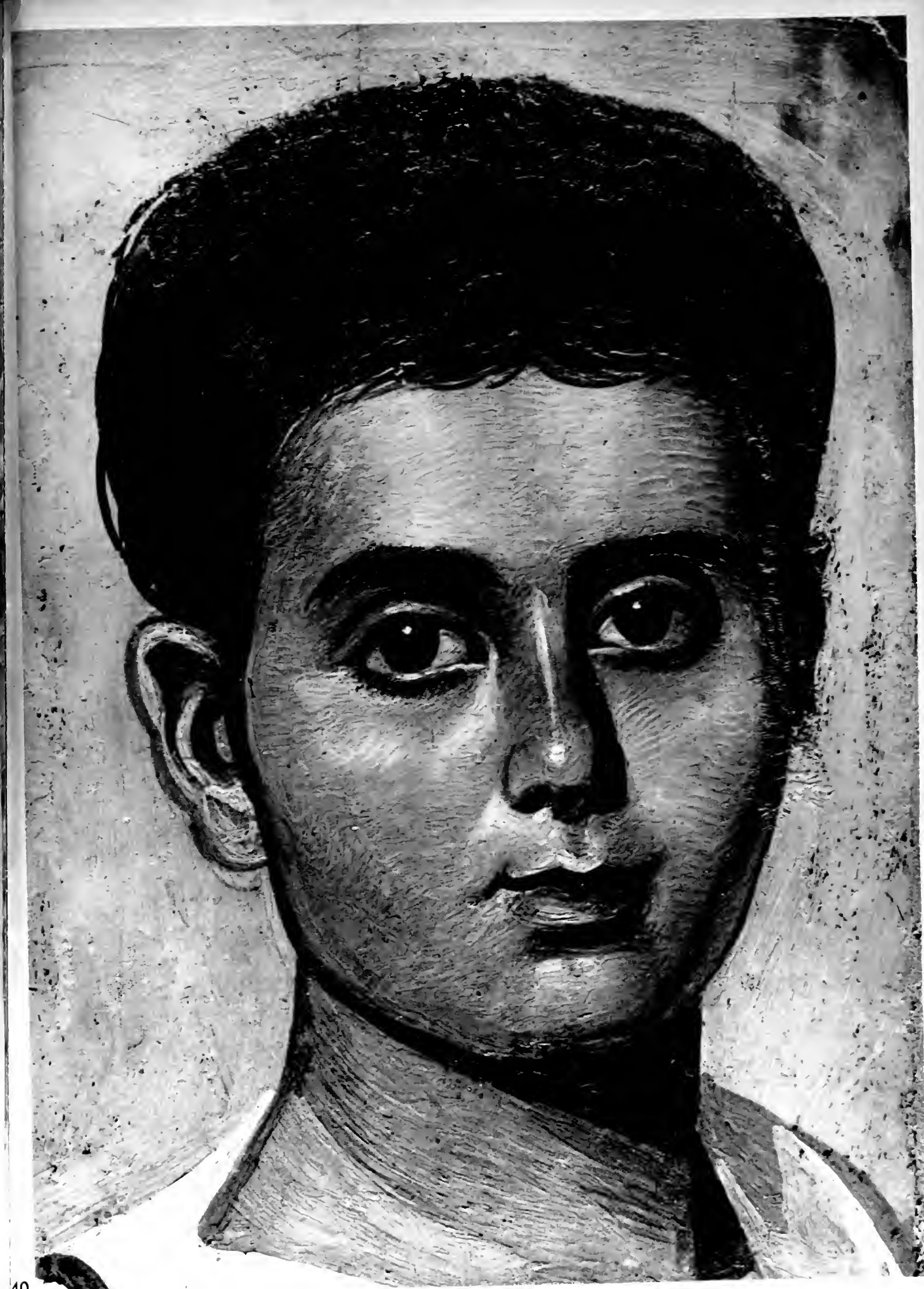
37, 38: Mummy portraits from the Graf Collection, Vienna, painted in Egypt by a Greek artist, about 200 A. D. Impressionistic paintings, with the same artistic aims as those of painters about 1870.

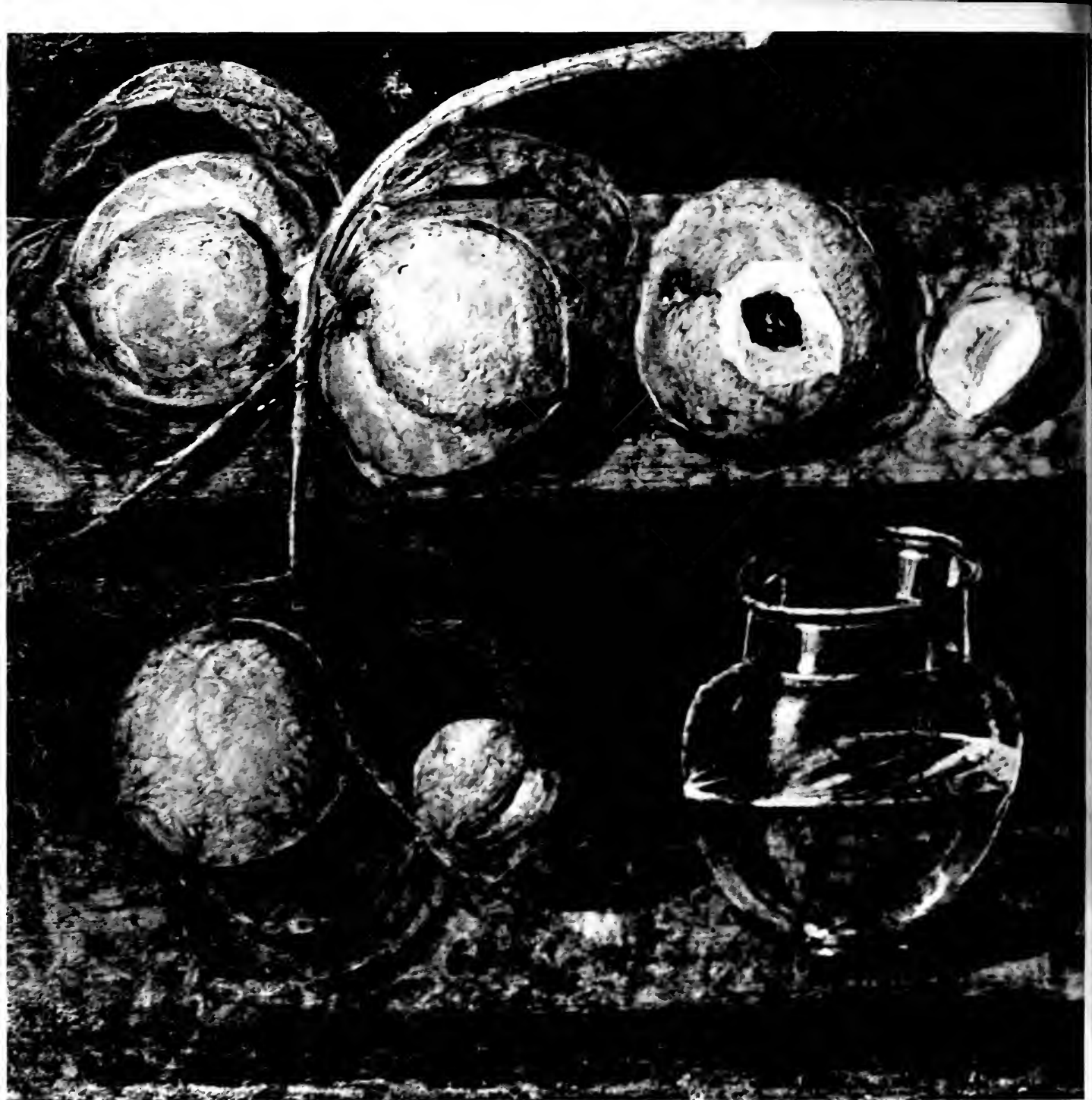


39

39: Portrait of a child. Marble, second century B. C., excavated on the Palatine Hill. Rome, Museo delle Terme.

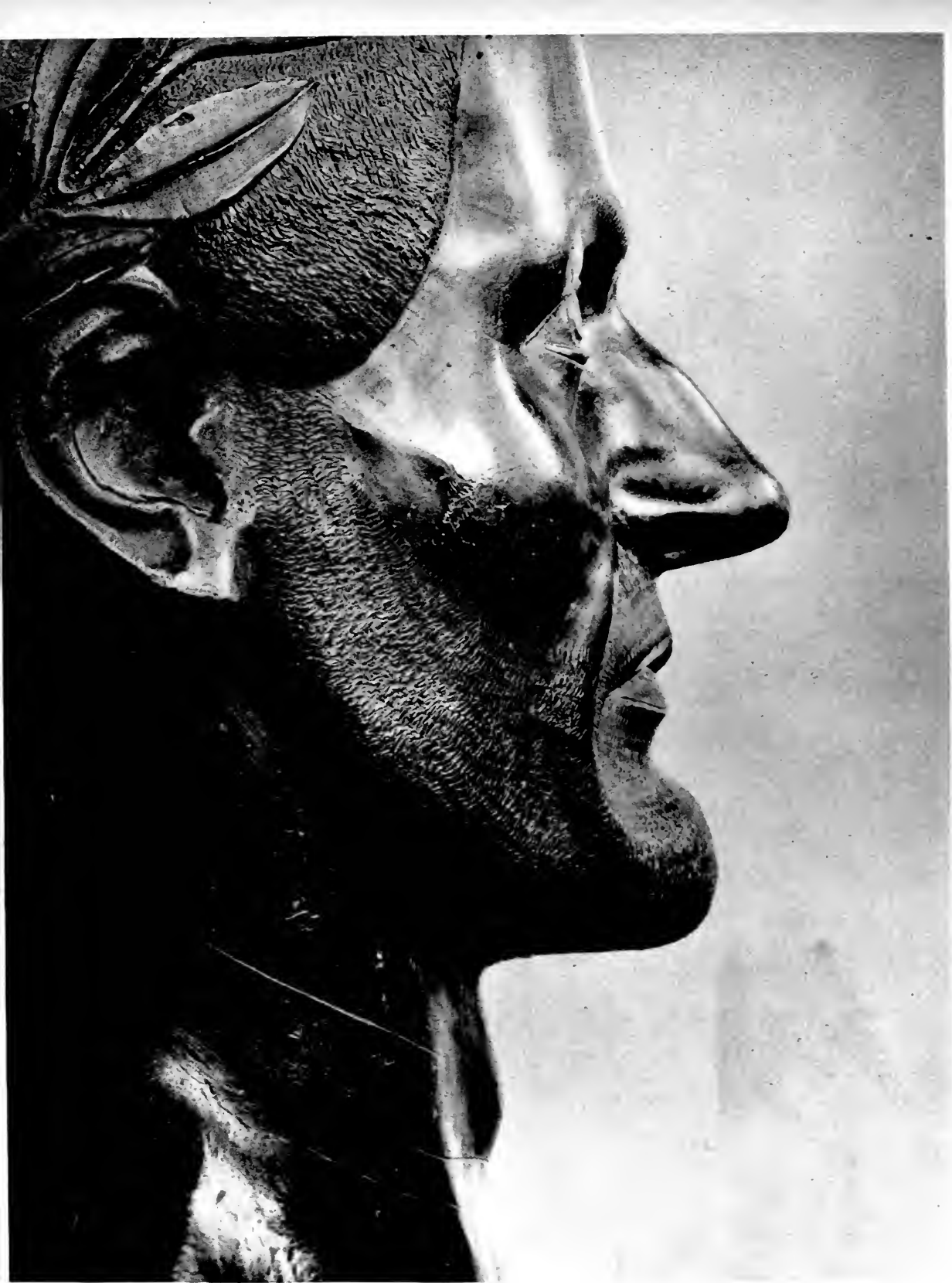
40: Mummy portrait from the second century A. D. In its essentials does not differ from the portraits which Paul Cézanne painted of his son. New York, Metropolitan Museum.





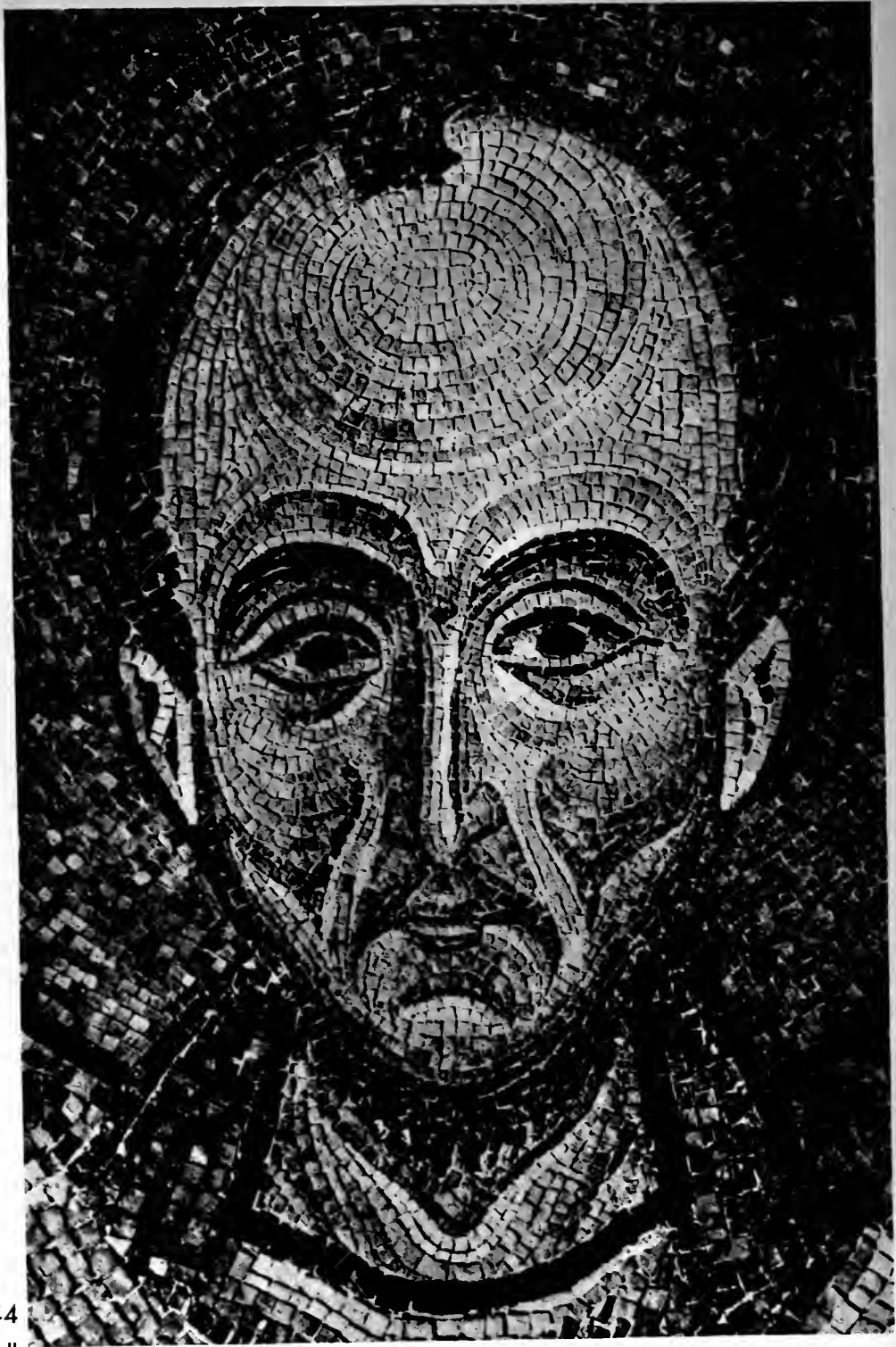
Wall-painting from a villa at Pompeii, by a Greek artist, first century A. D.—The expressive perspective and the curious distortion of the glass vessel remind us of certain still-lives from the post-Cézanne period.





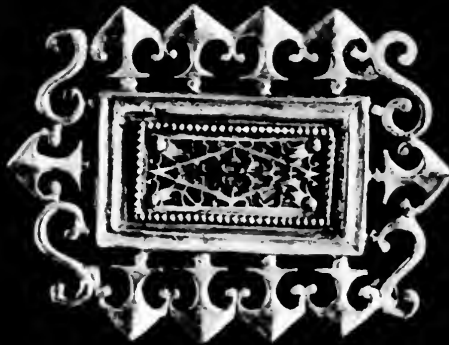
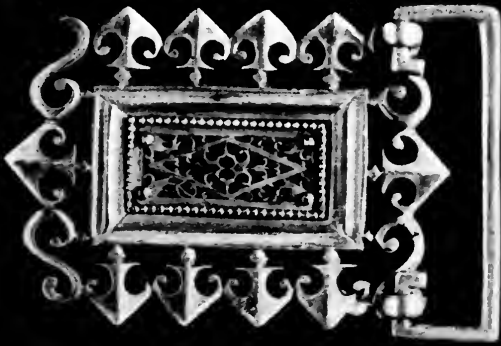
43

Bronze portrait of
Maximilian Thrax,
about 235 A.D. Mu-
nich, Glyptothek.



44

Detail from a mosaic in the Cappella Palatina, Palazzo Reale, Palermo, about 1160. An example of the expressionistic decorative style, especially in the exaggeratedly high forehead and the concentric circles. A straight path leads from this portrait to Van Gogh.



45

Silver buckle and fittings of a girdle, from a tomb in Cologne. About 200 A.D. Cologne, Wallraf-Richartz Museum.



46

Detail from a Coptic censer.
Bronze, fifth century A.D. Berlin,
Kaiser Friedrich Museum.



47

Bronze crucifix in the church of St. Ludger at Werden an der Ruhr, about 1060.—Sculptors of our own generation who experimented with similar forms for the expression of faith, aroused storms of indignation.

Painted wooden figure of an Indian woman, from the island of Vancouver, Canada. Kwakiutl Indian work. Stuttgart, Lindenmuseum. "This work seems quite inconceivable with its absorbing, gripping character. The figure stands before us, immersed in itself, aloof, self-sufficient. It contains a whole world within itself, and from it comes a voice of mature straightforward humanity. If artistic value is to be measured by the degree of the conquest of matter by spirit, then this work is art of the highest order... In this figure lives a Gothic spirit which the artist could never have experienced on earth, in it there lives the tumult and foreboding of Ernst Barlach's lonely figures." (Herbert Kühn.)





49

Head of Christ, from the Gero Cross in Cologne Cathedral, about 970. The zenith of expressionism. "The human element in the picture of the Crucified Christ depicted with inexorable faithfulness to nature." (R. Hamann.)



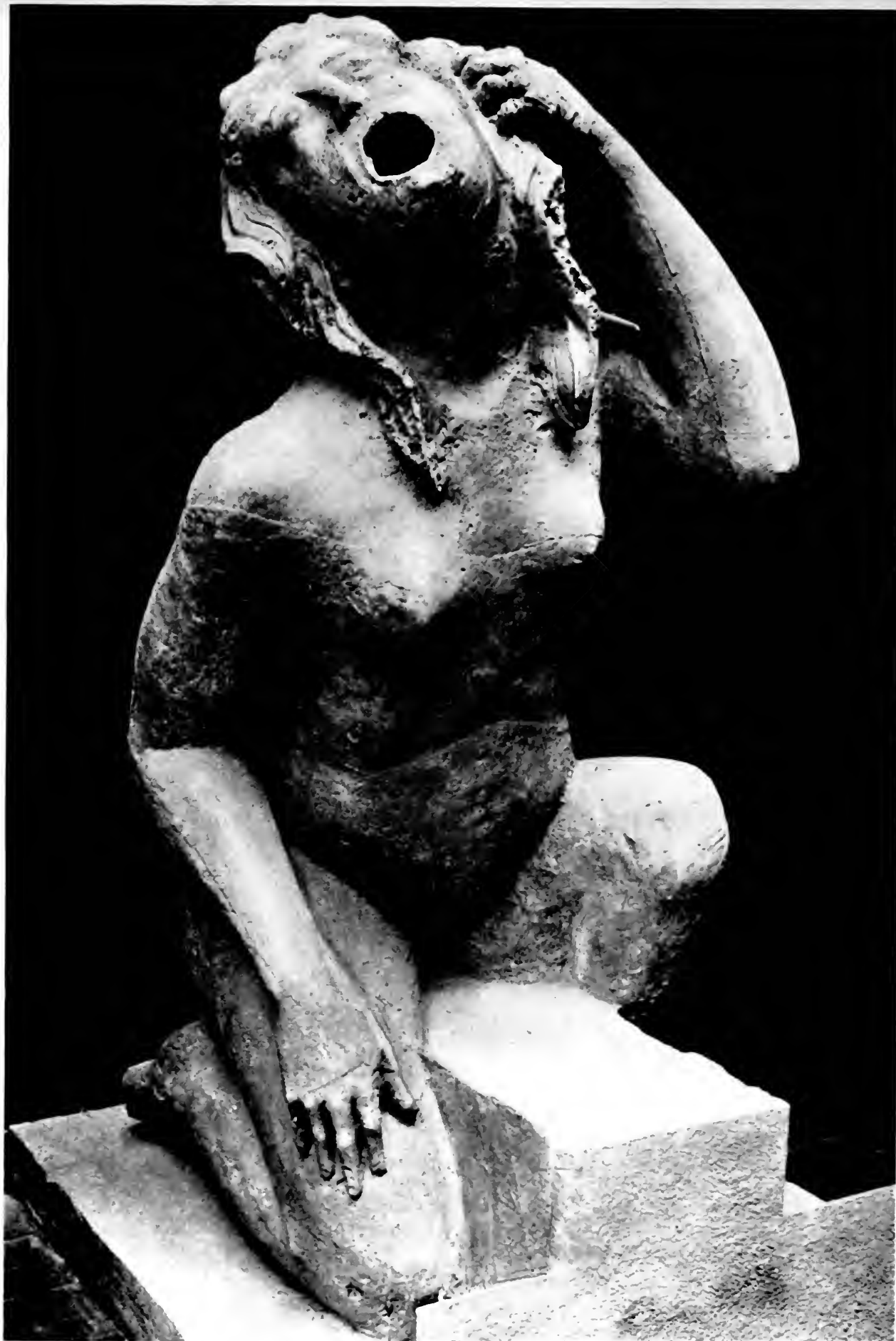
50

A new photograph of the head on the opposite page. A proof that the eye of the camera is also bound by time. This photograph, taken ten years later than the other, shows a return from expressionistic analysis to severity of form.



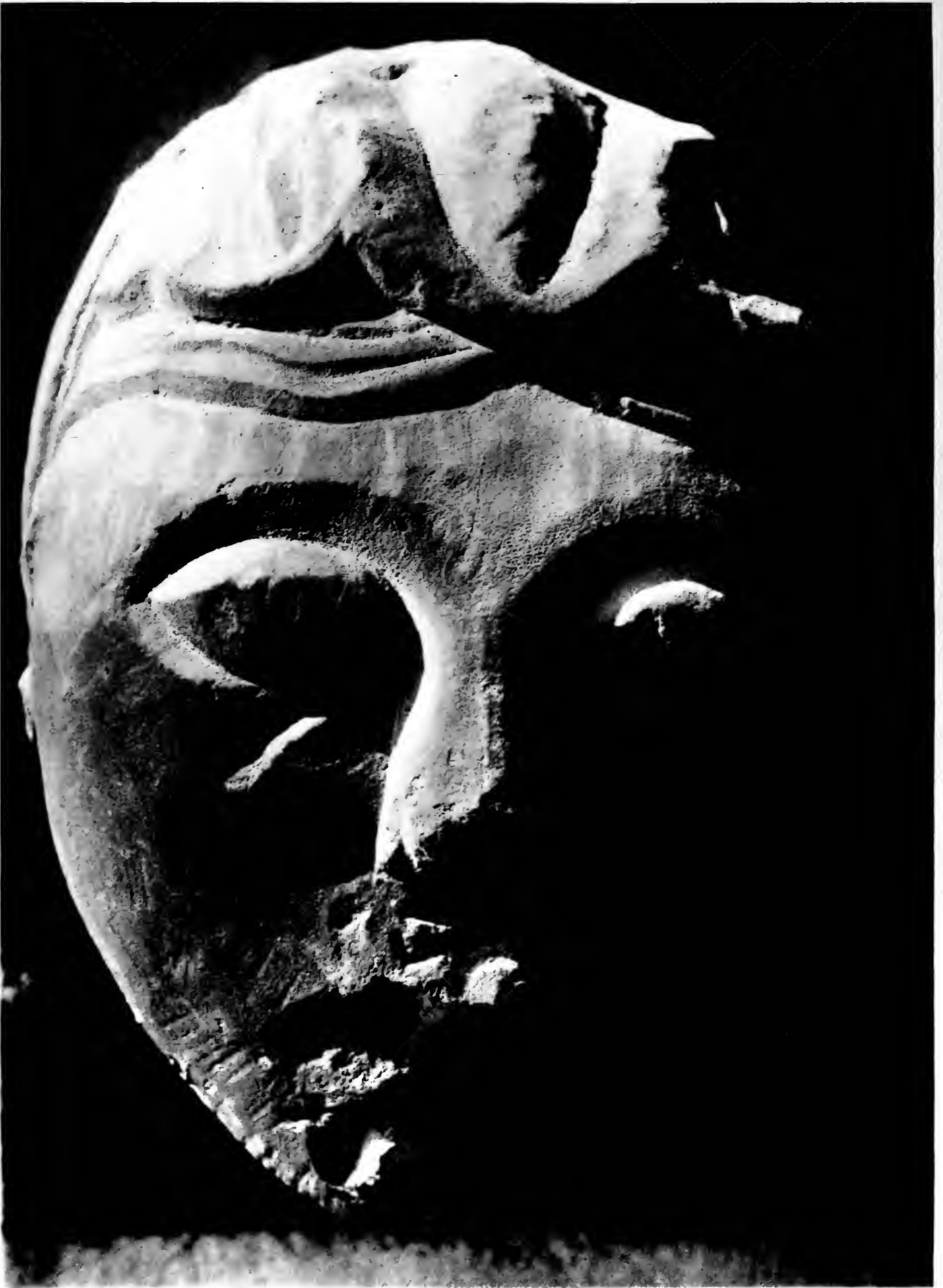
51

Head from a Calvary. Havelberg (Brandenburg), Cathedral. End of fourteenth century.





Man in the stocks. Wrought iron, Austrian popular art, fifteenth century. Salzburg, Museum.

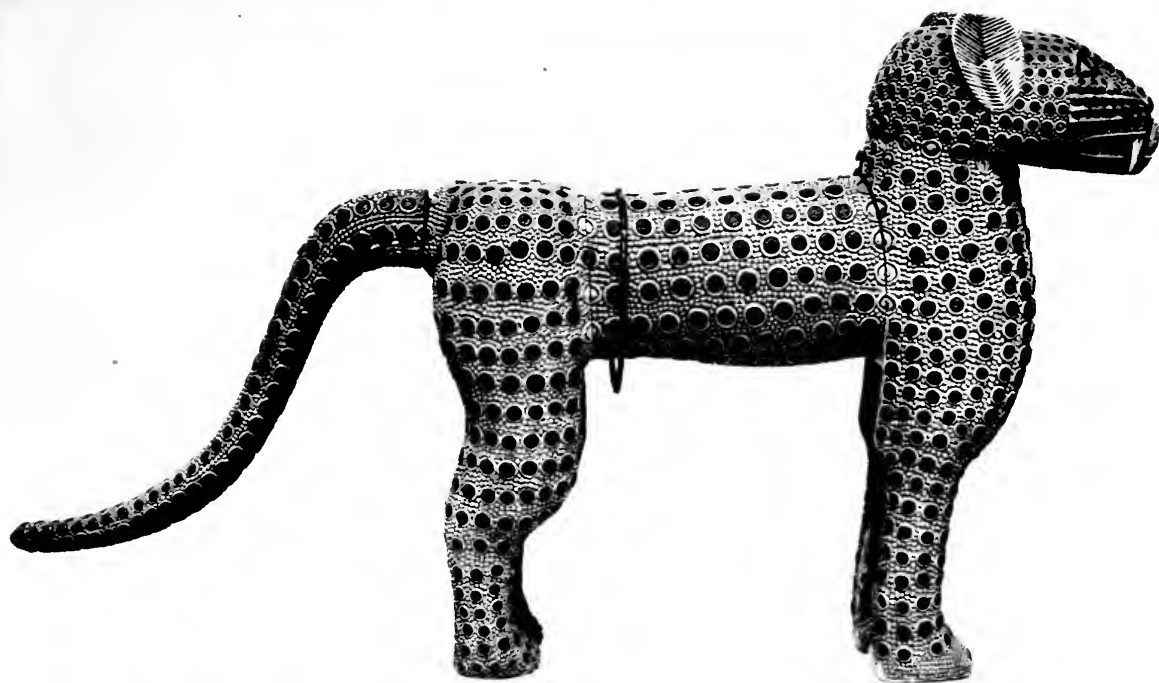


54

Sandstone head, about 1250. Gmünd (Carinthia), Johanneskirche.



55



56



57



58

55: Recumbent stag. Embossed gold work. Russian (Scythian), sixth century B.C. Leningrad, Museum. "We have here to do with a simplification so extensive and an organization so constructive that they equal in every respect the principles of modern advertising art." (Bossert, *Geschichte des Kunstgewerbes*, I, 103.)

56: Leopard. Ivory with bronze inlay. Benin, West Coast of Africa. London, British Museum.

57: Basin in the form of a chameleon. Yoruba, Upper Guinea. Leipzig, Museum für Völkerkunde.

58: Where in modern sculpture can we find a work expressing the forsakenness and primitive fear of a living creature so vividly as this Peruvian earthenware vessel from the pre-Gothic period!—Now in the Rautenstrauch-Joest Museum, Cologne. Period: older Chimu culture, perhaps about 900 A.D.



59



60



61

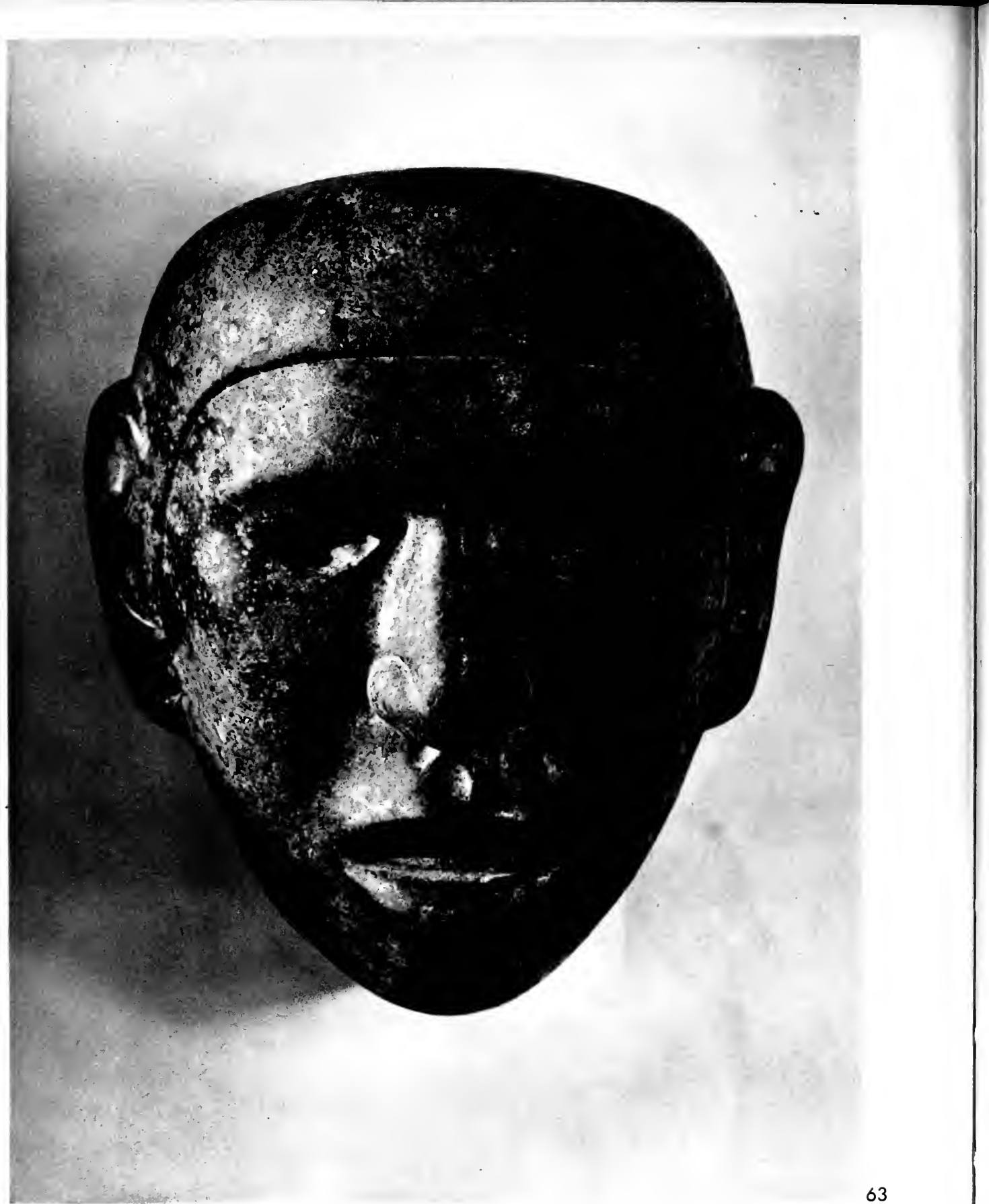


59-62: Chinese animal carvings.

59, 60: Bear, gilded bronze, Han Dynasty, 206-220 A.D. 59: A. Stoclet, Brussels. 60: City Art Museum, St. Louis, Missouri, U. S. A.

61: Porcelain cat. K'ang-hsi period, seventeenth century. Amsterdam, W.F. van Heukelom.

62: Stone duck. K'ang-hsi period, seventeenth century. Berlin, Dr. Herbert von Klemperer.



63

Stone portrait mask from Vera Cruz, Mexico. Totonacan culture, perhaps about 1000 A.D. New York, Natural History Museum.



64

Blind peasant-woman, from a Peruvian earthenware vessel, from Valle de Viru. Chimu culture, perhaps about 1000 A. D. Bremen, Municipal Museum.



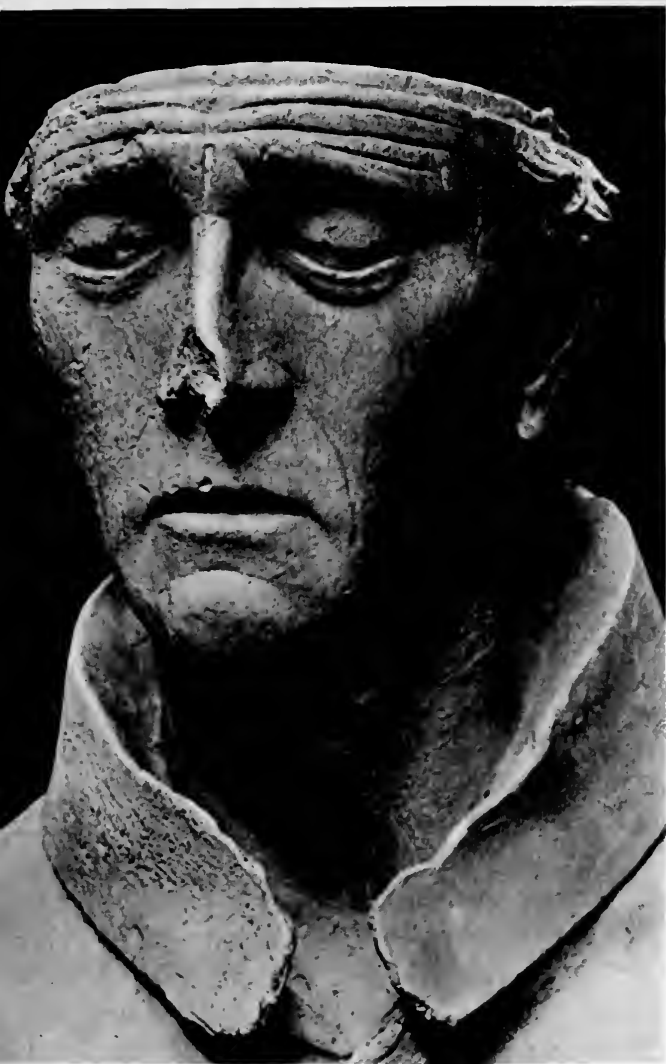
65

Portrait in bronze of Bishop
Wolfhart Roth, 1302. Augs-
burg, Cathedral.



66

Yoruba mask, Upper Guinea.
Leipzig, Museum für Völkerkunde.



67

Head of a Saint, from the left west
portal of Reims Cathedral, about
1220.



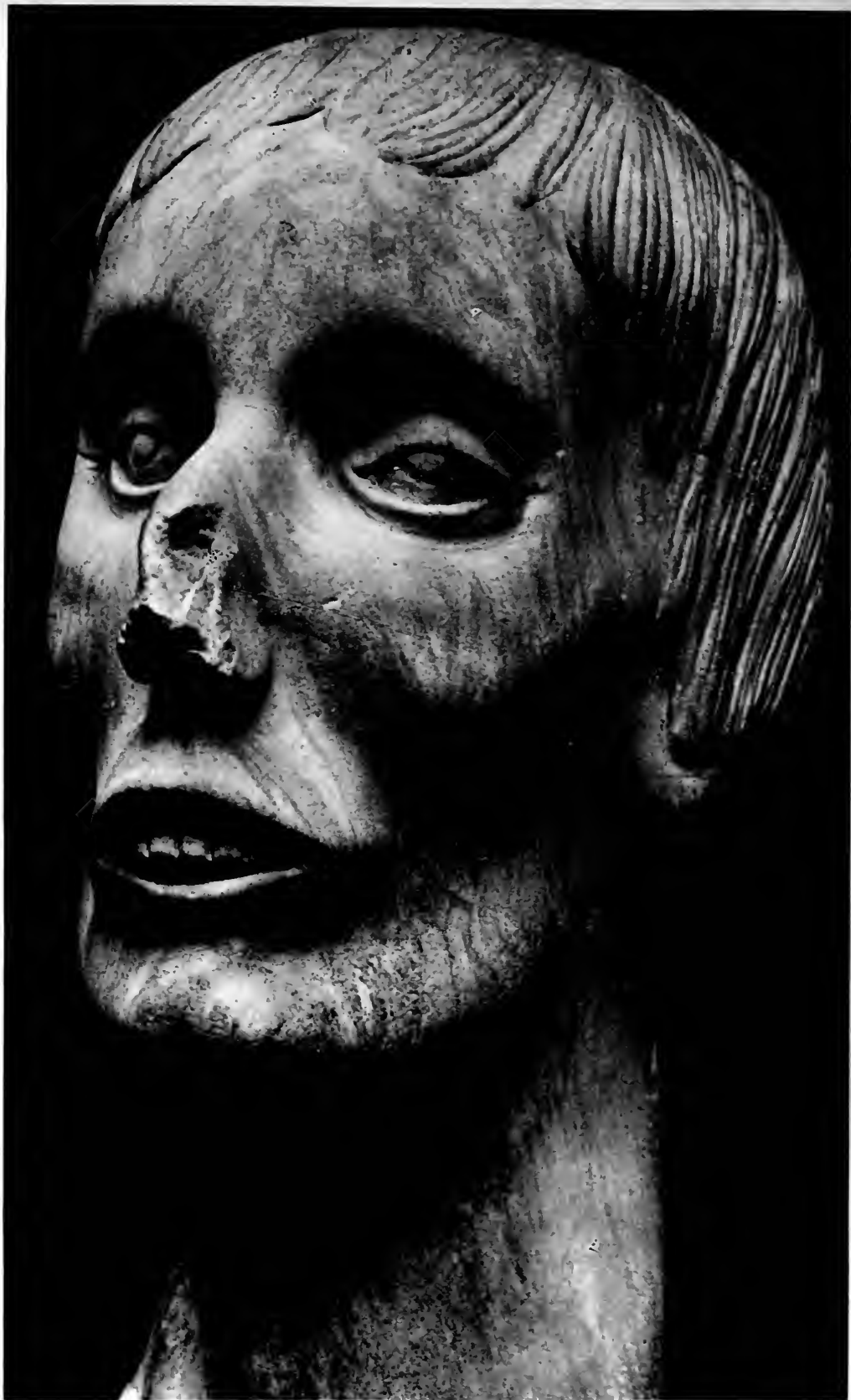
68

Carthusian monks. About 1410, from a tomb by Claus Sluter and Claus de Werve in the Carthusian monastery of Champmol. Dijon, Museum.



69

Portrait of a dead man, by
Bernt Notke, 1489. Lübeck, Ka-
tharinenkirche.



70

Stone head. Antwerp,
Vieille Boucherie.



71

Detail from portrait of a lady by
Piero della Francesca, about
1460. Milan, Brera.



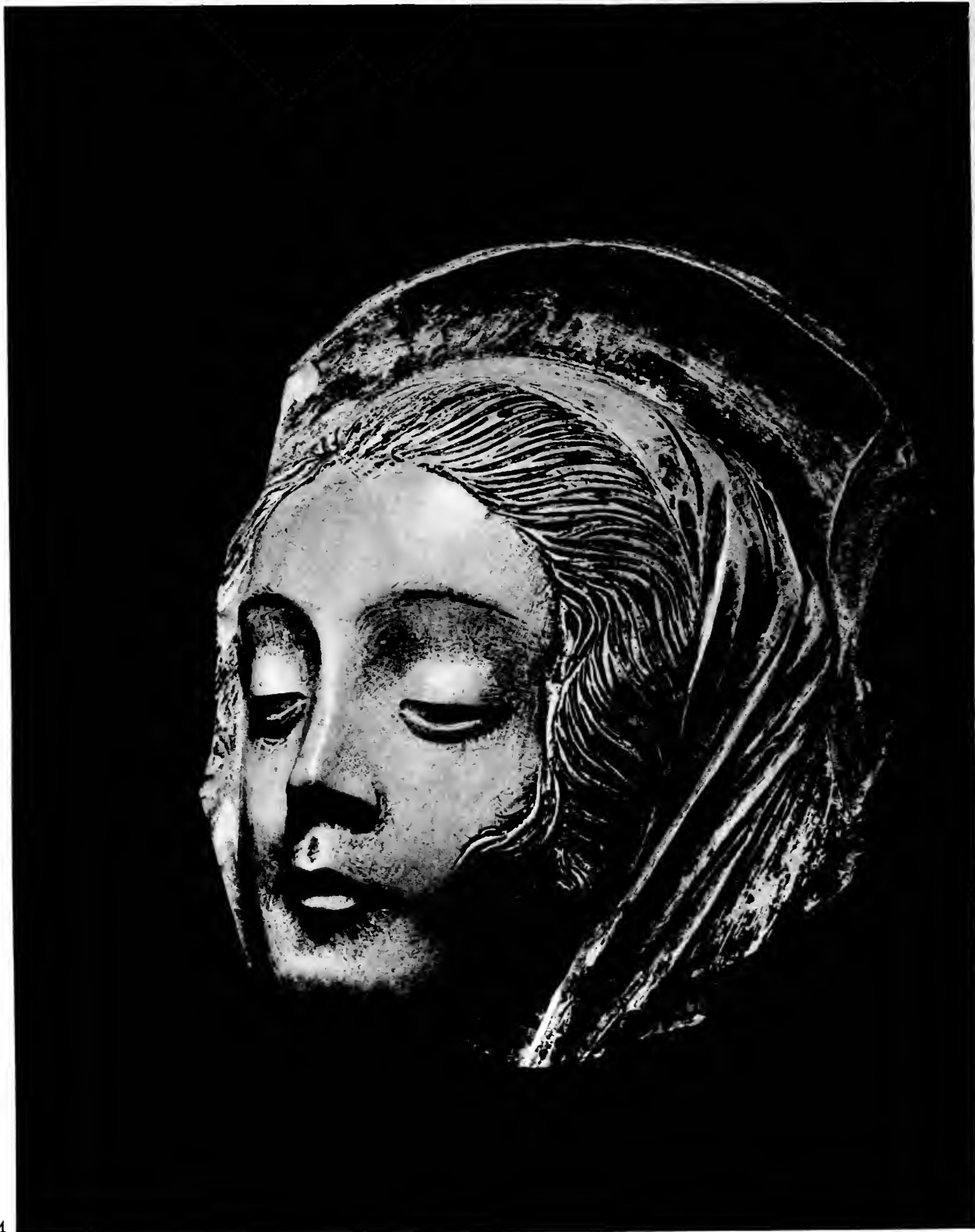
72

Enlarged detail from portrait of a lady, about 1450, workshop of Rogier van der Weyden. London, National Gallery.



73

Head from a celebrant's stall in the Elisabethkirche at Marburg, about 1380. Wood, enlarged reproduction. "Such a genuine rustic countenance, that nowadays one would complete it with a pipe in the corner of the mouth." (Prof. Richard Hamann.)



74

Small marble head of the Virgin, by Agostino di Duccio, about 1460. Urbino, Ducal Palace.



75

Head in painted stucco, by Desiderio da Settignano, about 1460. Berlin, Kaiser Friedrich Museum.

76

Head in painted wood, Florentine work, fifteenth century. Paris, Louvre.





77

Head in marble, by Francesco
Laurana, about 1470. Berlin,
Kaiser Friedrich Museum.



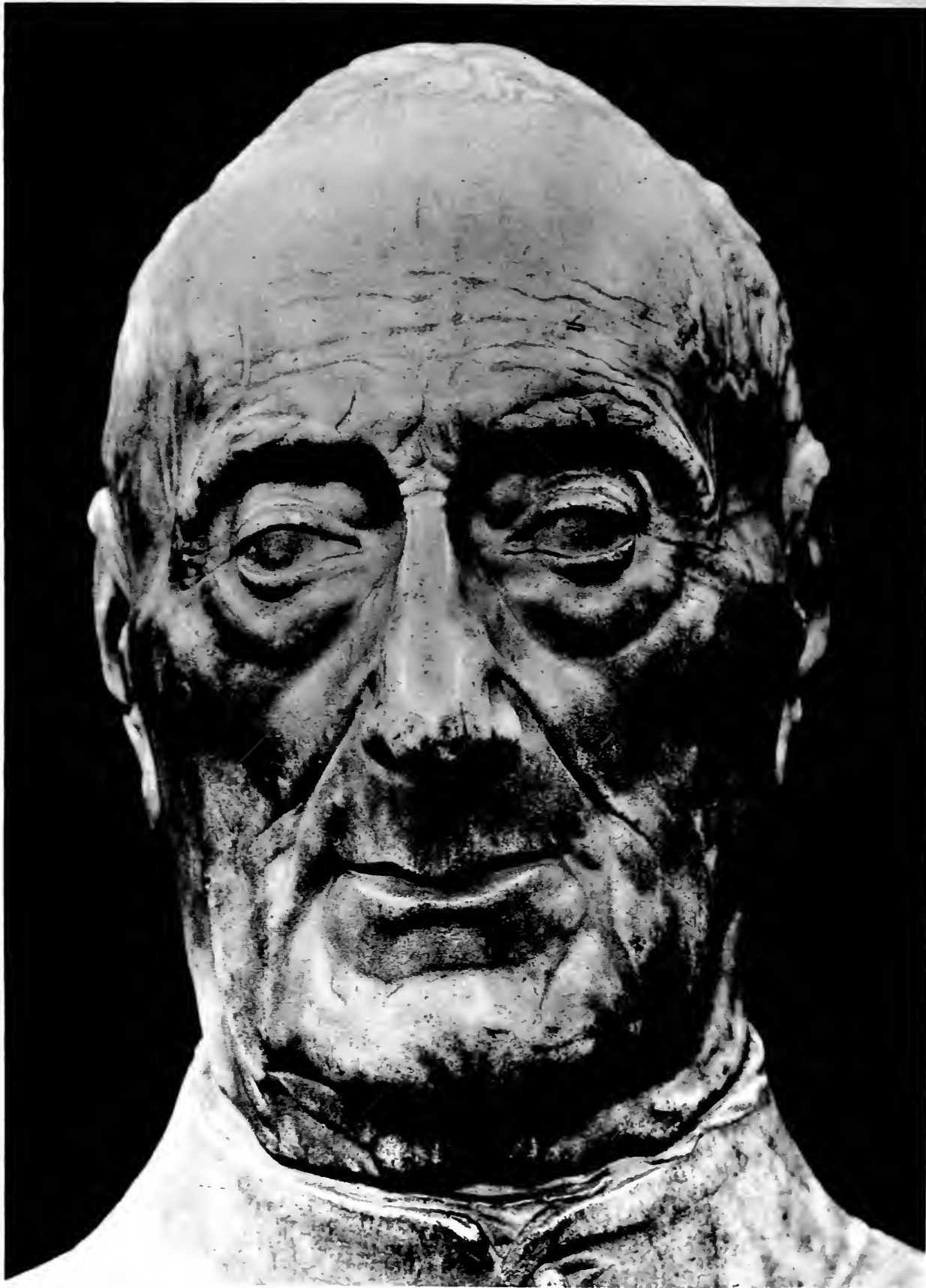
78

Head from Michael Pacher's wooden altar-piece in the parish church of St. Wolfgang (Austria), about 1480.



79

Head in painted stucco. Florentine work, about 1475. Berlin, Kaiser-Friedrich Museum.



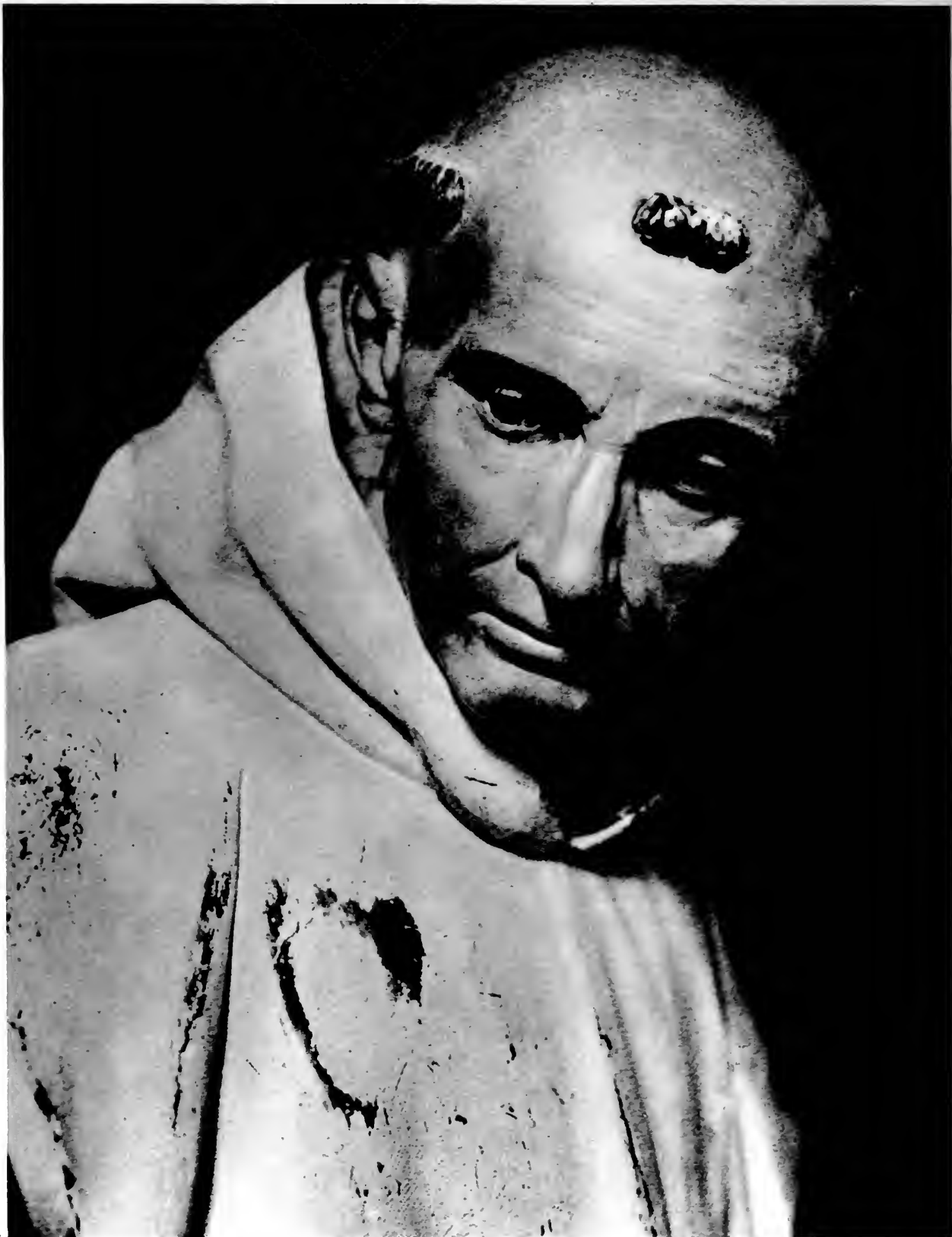
80

Portrait of a doctor in marble, by Antonio Rossellino, 1456 or 1466. London, Victoria & Albert Museum.







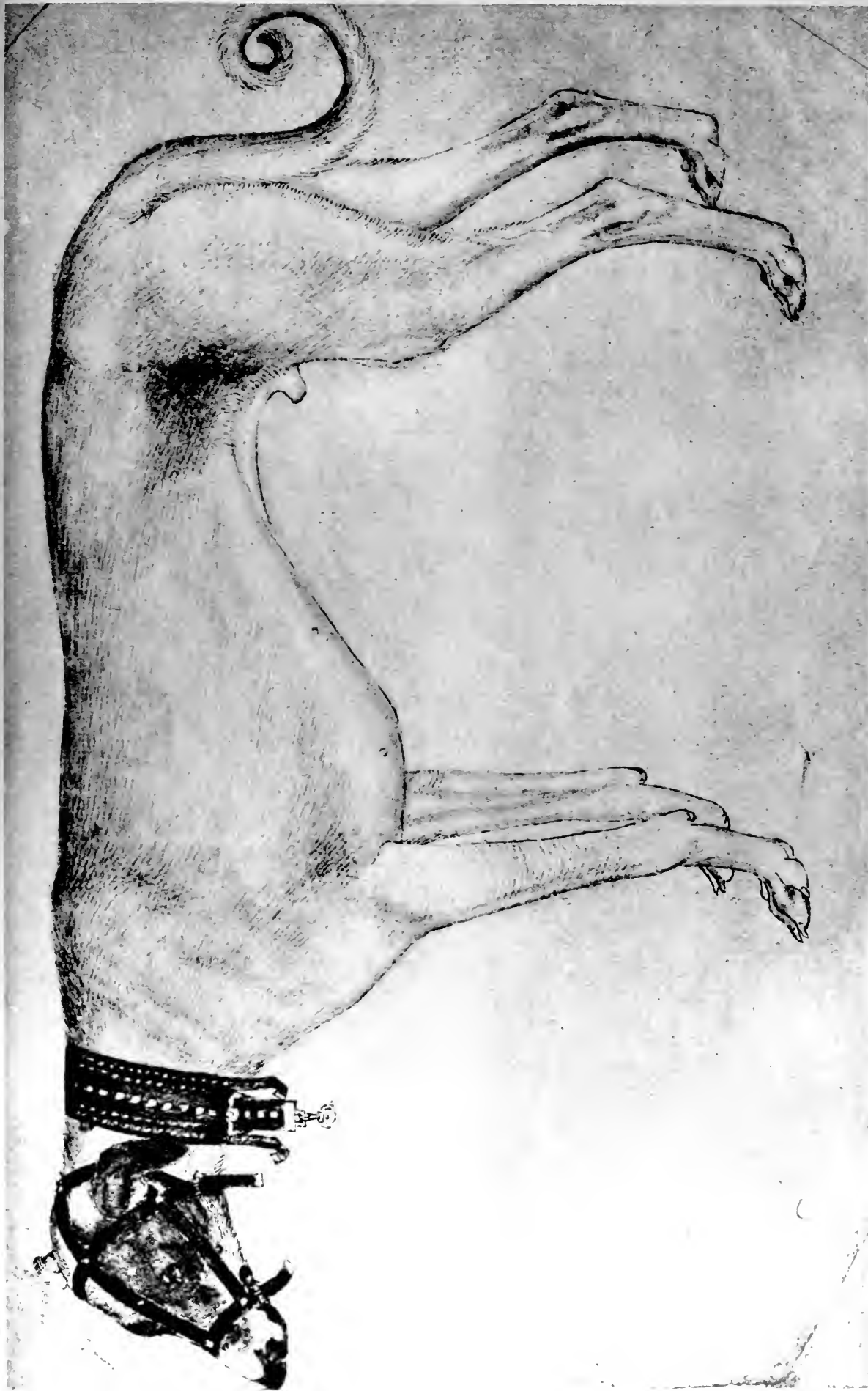


84

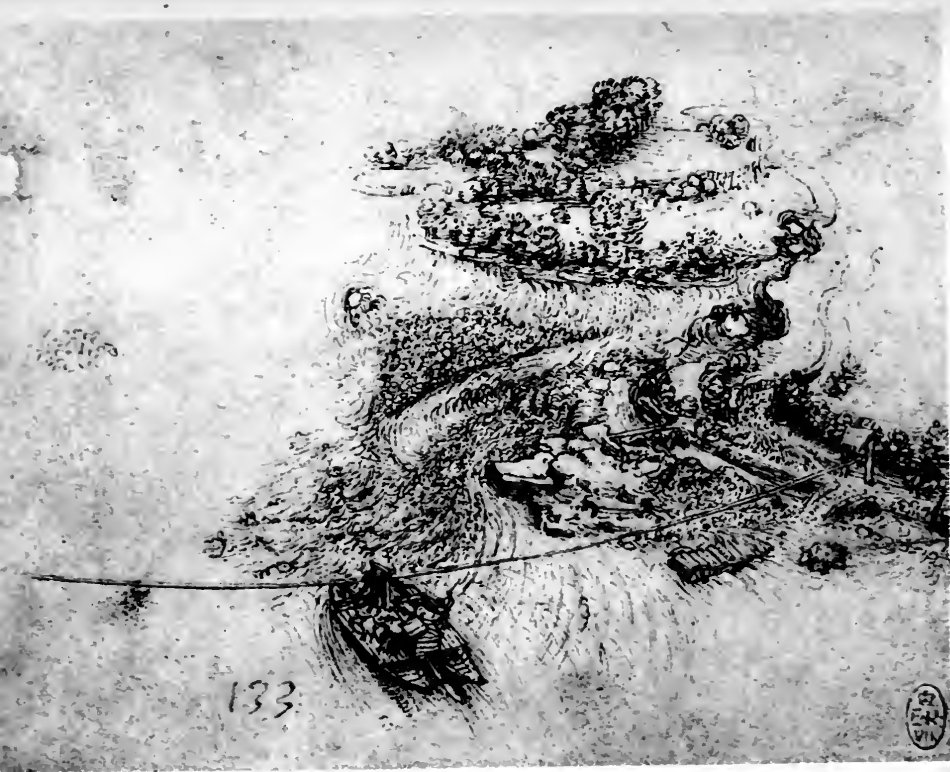
Painted wood figure by the Portuguese artist Manuel Pereyra, about 1650. Carthusian monastery at Miraflores.



Detail from Raphael's "Mass of Bolsena," about 1512. Rome, Vatican.—Light colour on light ground, reminds us of Hodler.

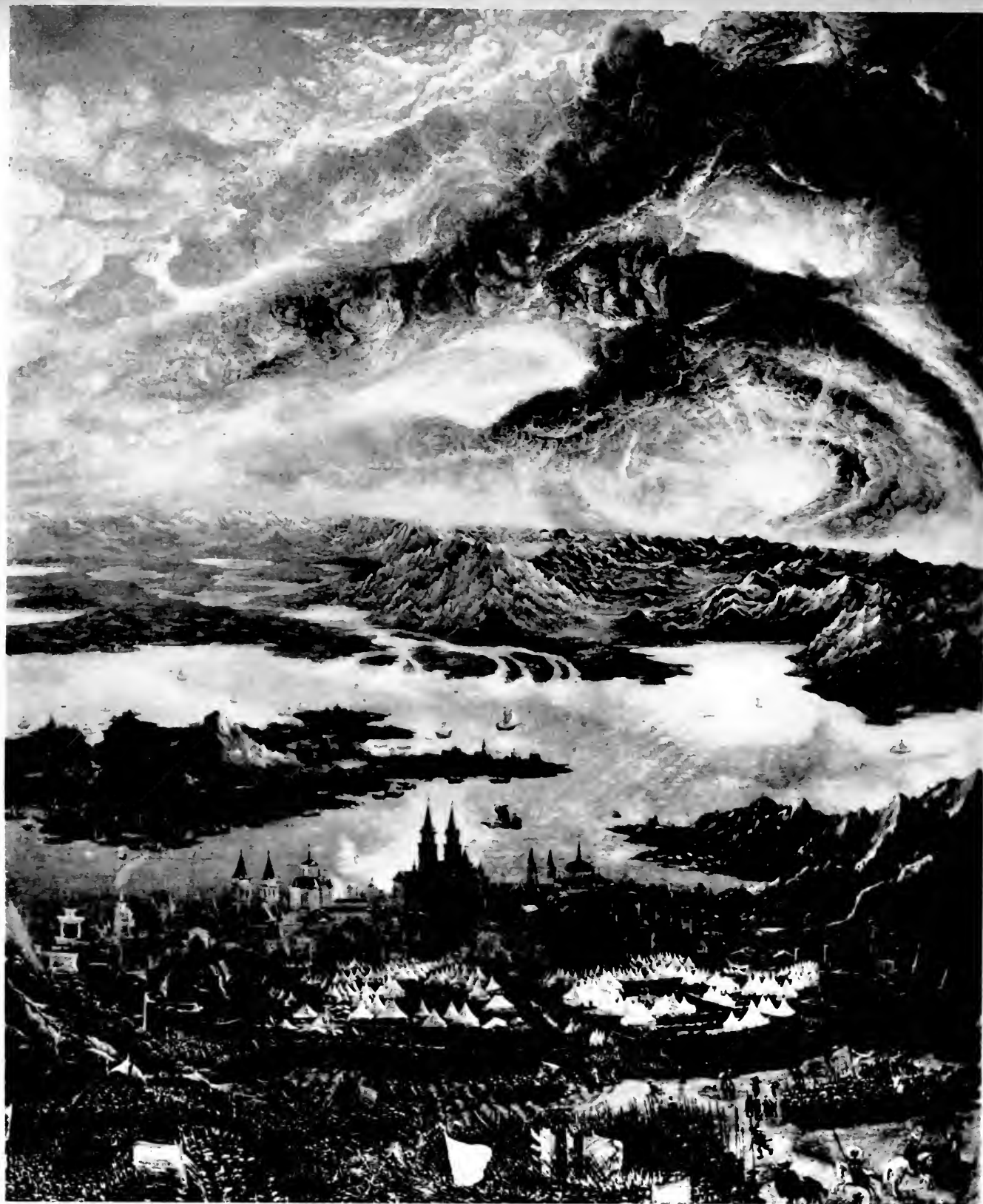


Drawing in several colours by Pisanello, about 1430. Paris, Louvre.



87

Bird's-eye view of a landscape with ferry, by Leonardo da Vinci, about 1508. Windsor Castle Library.







The wire-drawing mill, water-colour by Albrecht Dürer, about 1490. Berlin, Cabinet of Engravings.



91

Crouching boy, marble, by Michelangelo, about 1534. Leningrad, Hermitage.



92

Terracotta hand by an Italian artist, about 1560, sometimes attributed to Michelangelo. London, Victoria & Albert Museum.—Should be compared with Rodin's studies of hands.



93

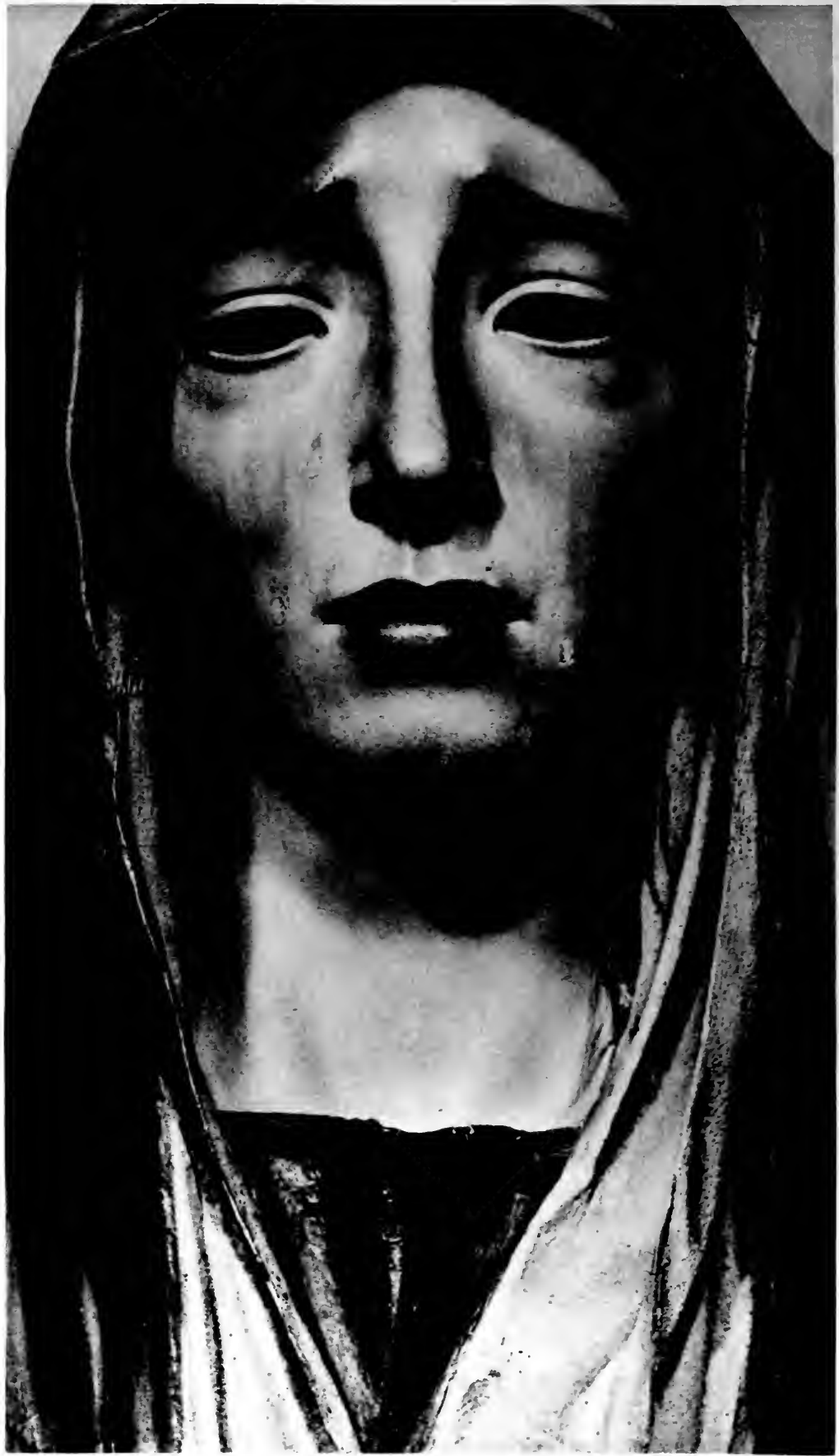
St. Jerome, wax figure, about 1560, attributed to Michelangelo. Florence, Casa Buonarroti.—Reminds us of Sinding.





95

Head in painted wood, with inlaid eyelashes and separate pearl-necklace. Spanish, about 1600. Granada, San José.



96

Head in painted wood. Spanish. Cuenca, Cathedral.





98

Head of St. Dionysius, by Thomas Weissfeld, about 1700. Kamenz, Silesia, Cistercian church.—El Greco's mysticism and "Gothic" draughtsmanship in a work by a German Baroque sculptor.



99

Crayon drawing by Titian, about
1560. Florence, Uffizi.

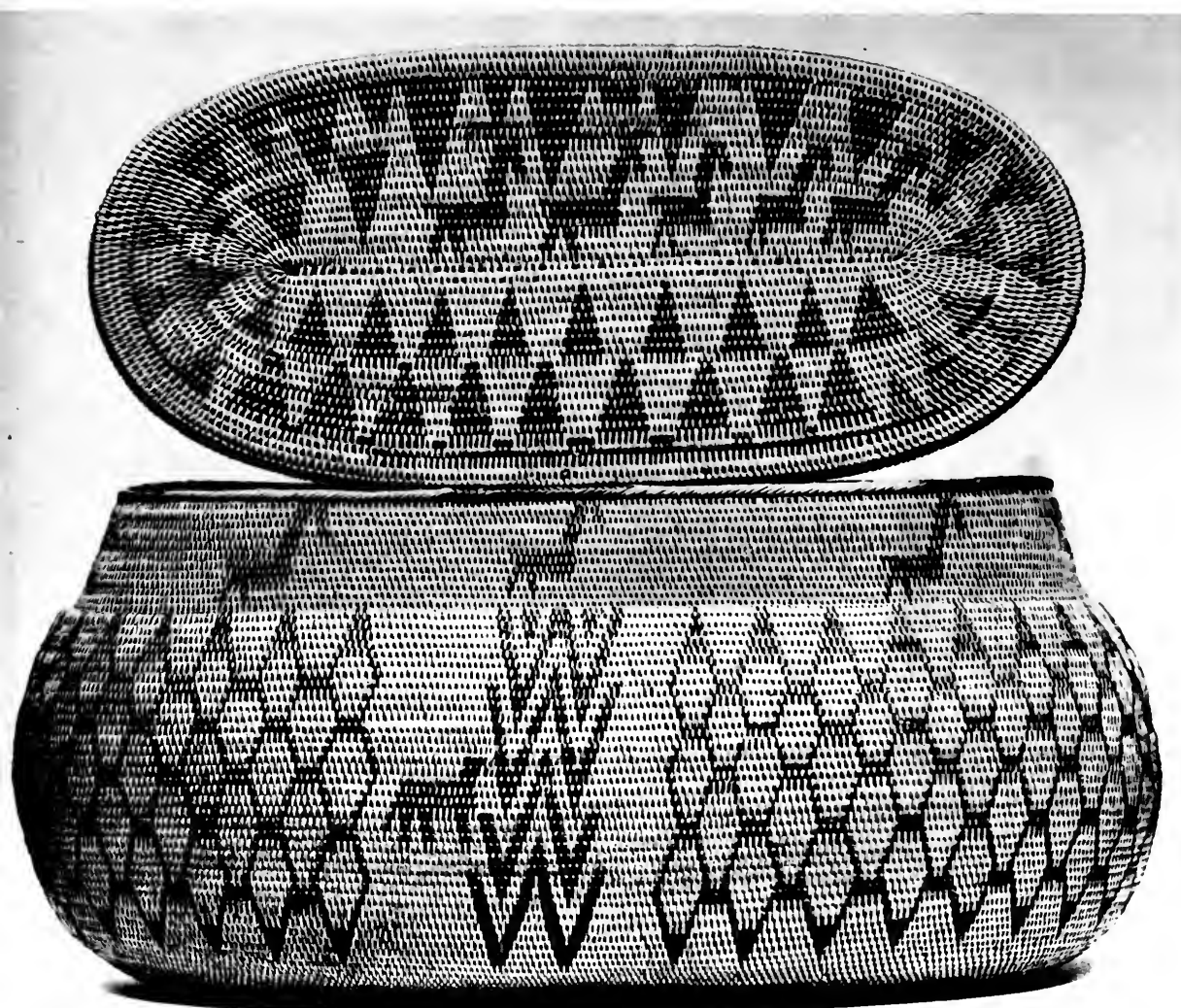


100

Japanese mask for the "No" dance. (The dances were composed chiefly by Buddhist and Shintoist priests, and were religious plays similar to the Mysteries of mediaeval Europe. The best "No" masks were made from the sixth to the seventeenth century. Their production was a separate branch of applied art, the names of some of the artists being known to us.) Essen an der Ruhr, Folkwang Museum.



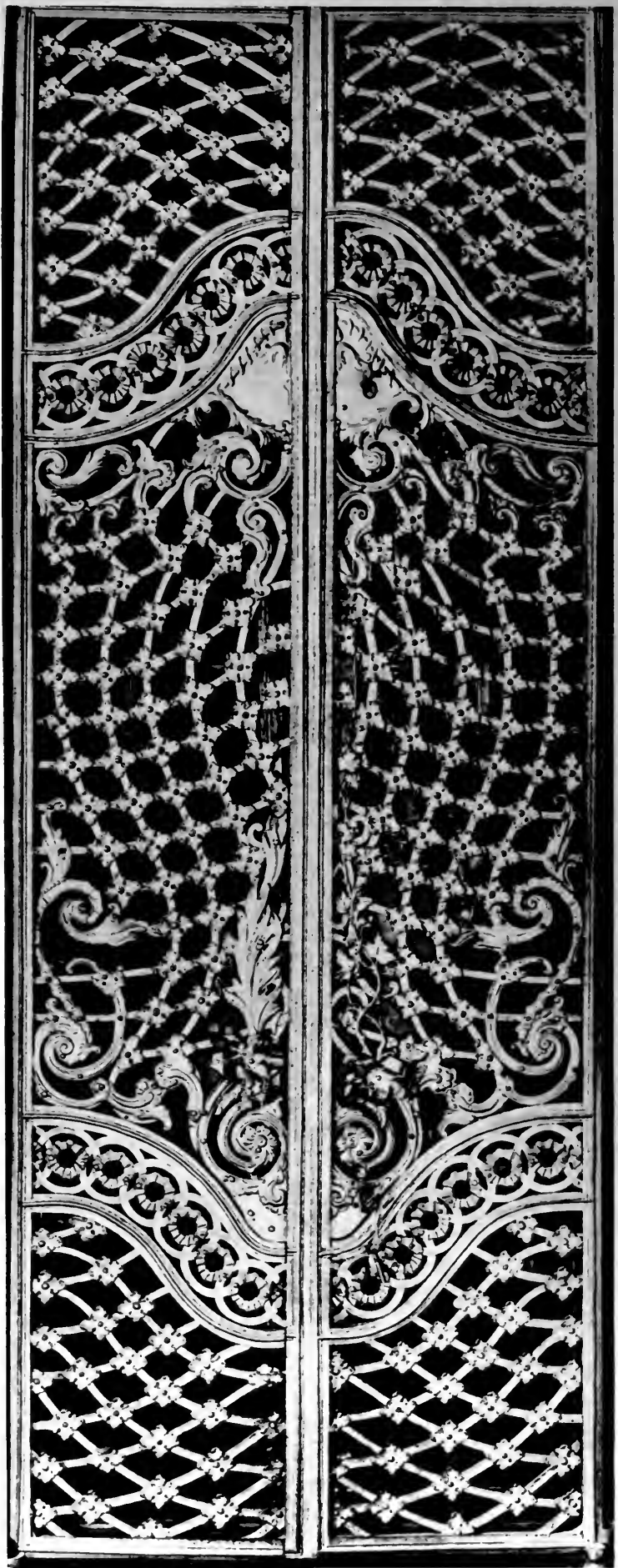
101



102

01 : Water-basin and pot, from Korea, eleventh century. Cologne, Ostasiatisches Museum.

02 : Woven basket of the Ba-Rotse tribe, North-west Rhodesia. London, British Museum.

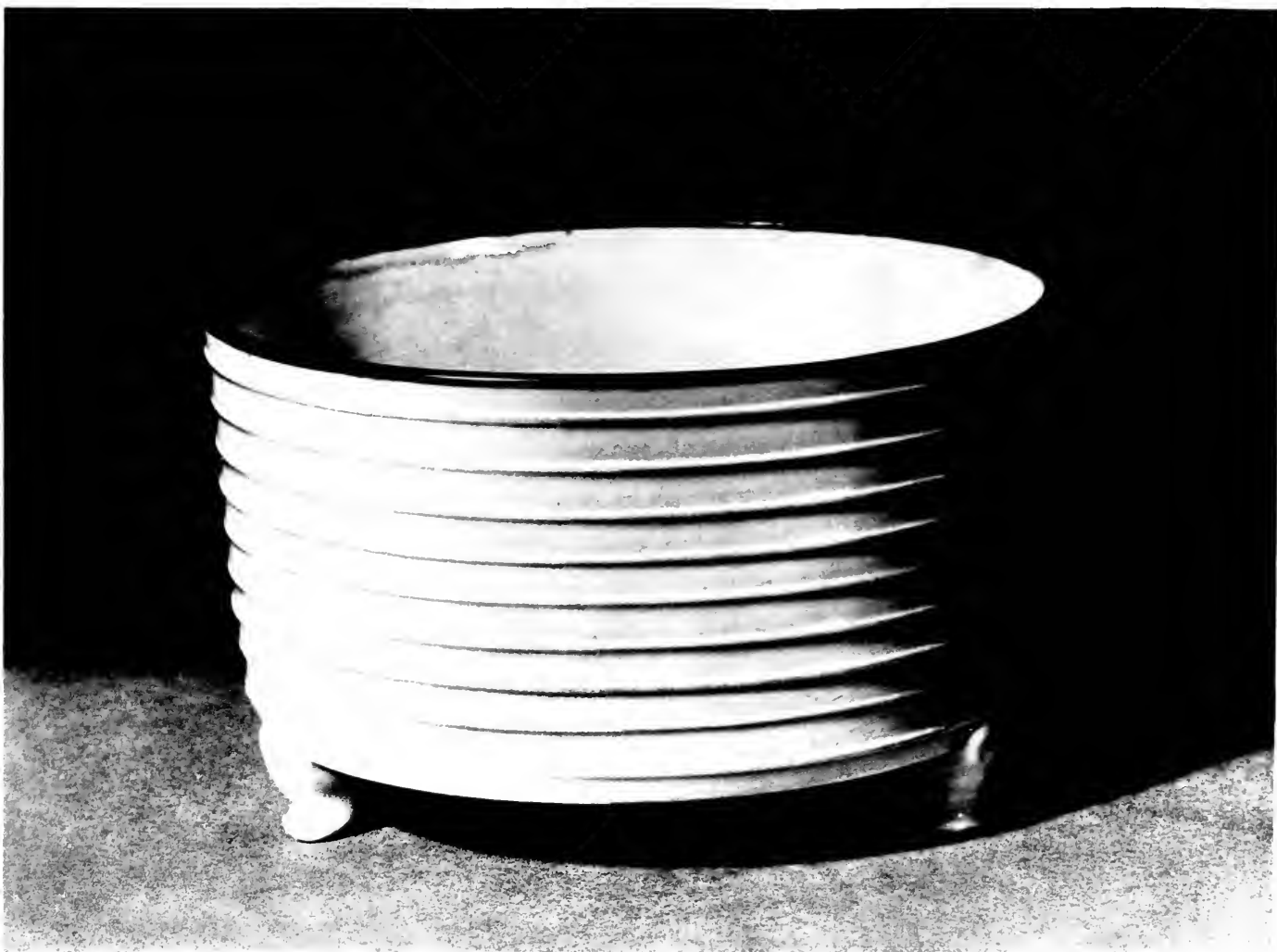


103

Bronze lattice gate, early Baroque. Venice,
Scuola di San Rocco.



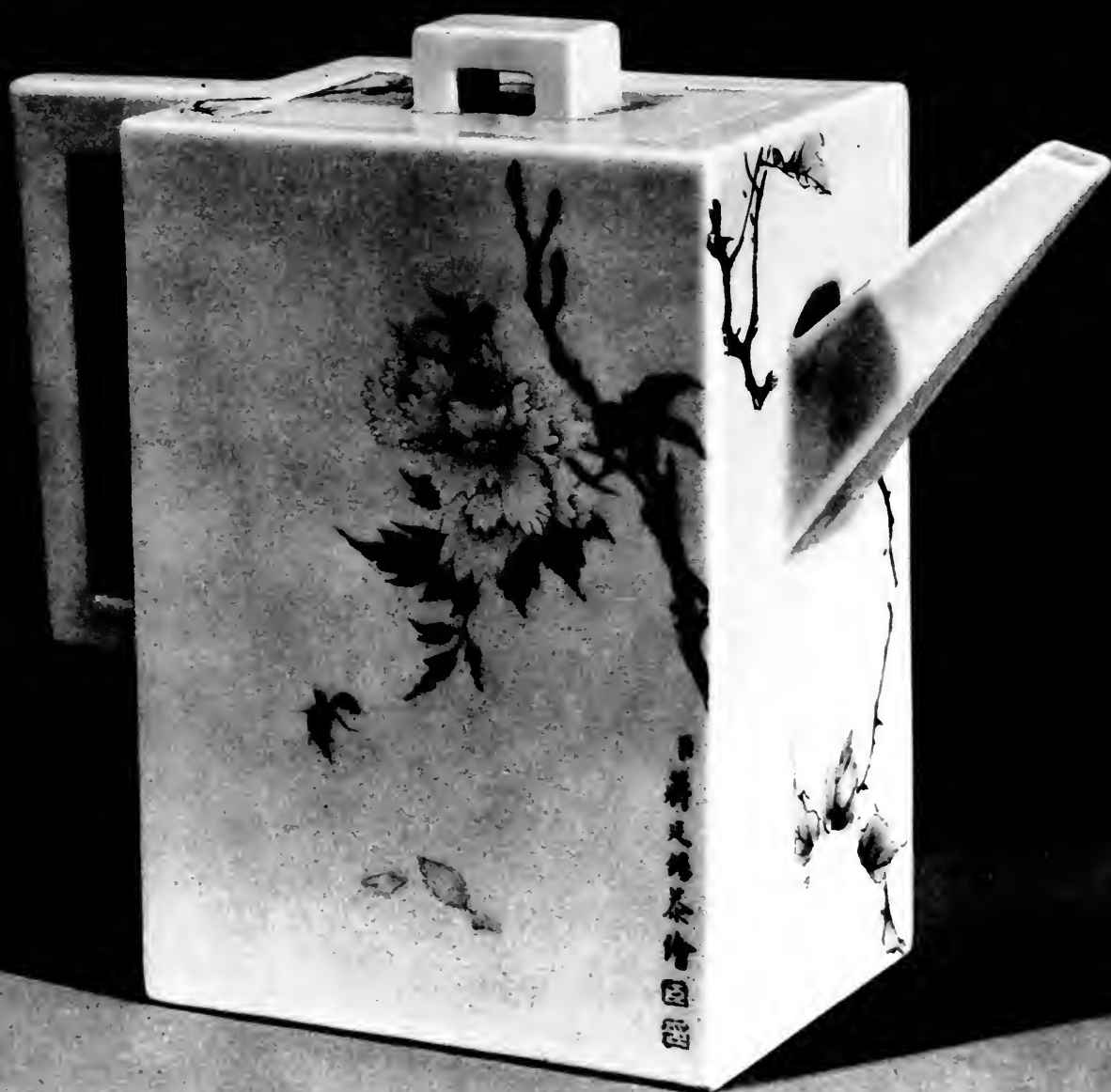
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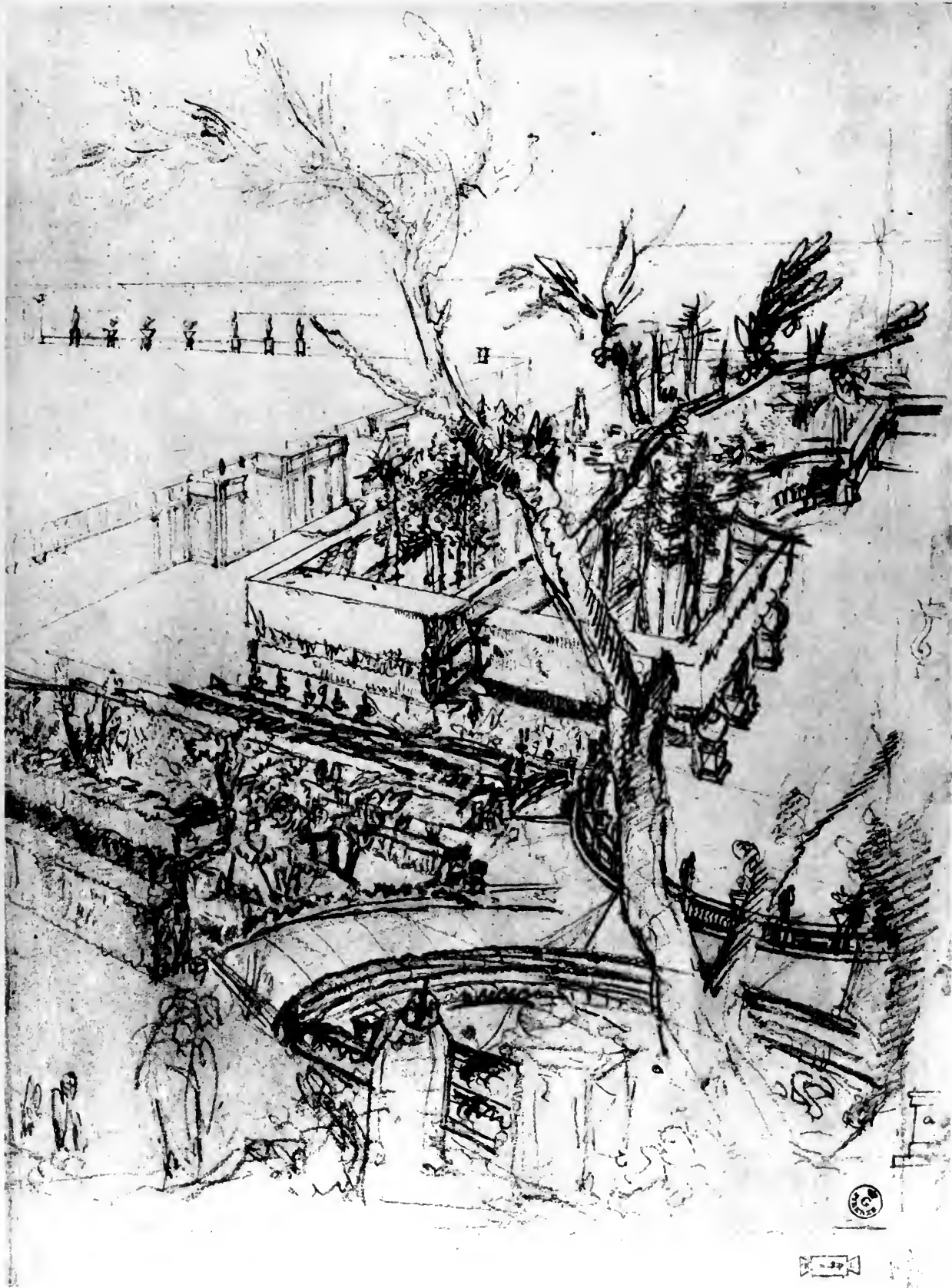
105

104: Covered basin, red lacquer, Chinese, about 1750. London, Mr. E. A. Parry.

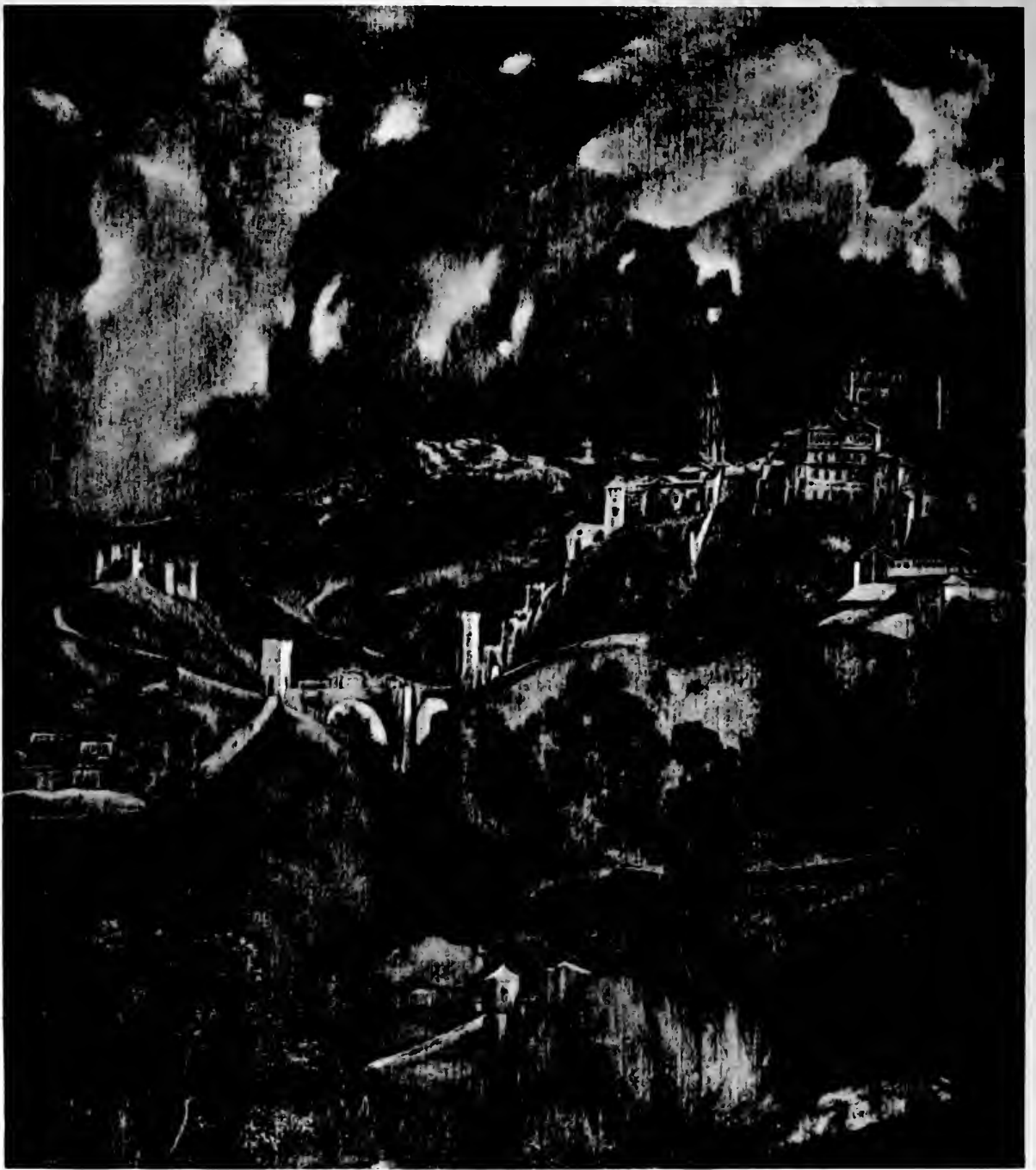
105: Incense vase. Lung ware, Sung Dynasty (960—1279). Ivory-white glaze. London, Sir Percival David, Bart.



Chinese tea-pot, about 1750. Betchworth, Surrey, Mr. F. P. M. Schiller, K. C.



Part of a drawing by Giovanni Battista Piranesi, about 1740. Florence, Uffizi.



108

Toledo, by El Greco, about 1612. New York, Metropolitan Museum.



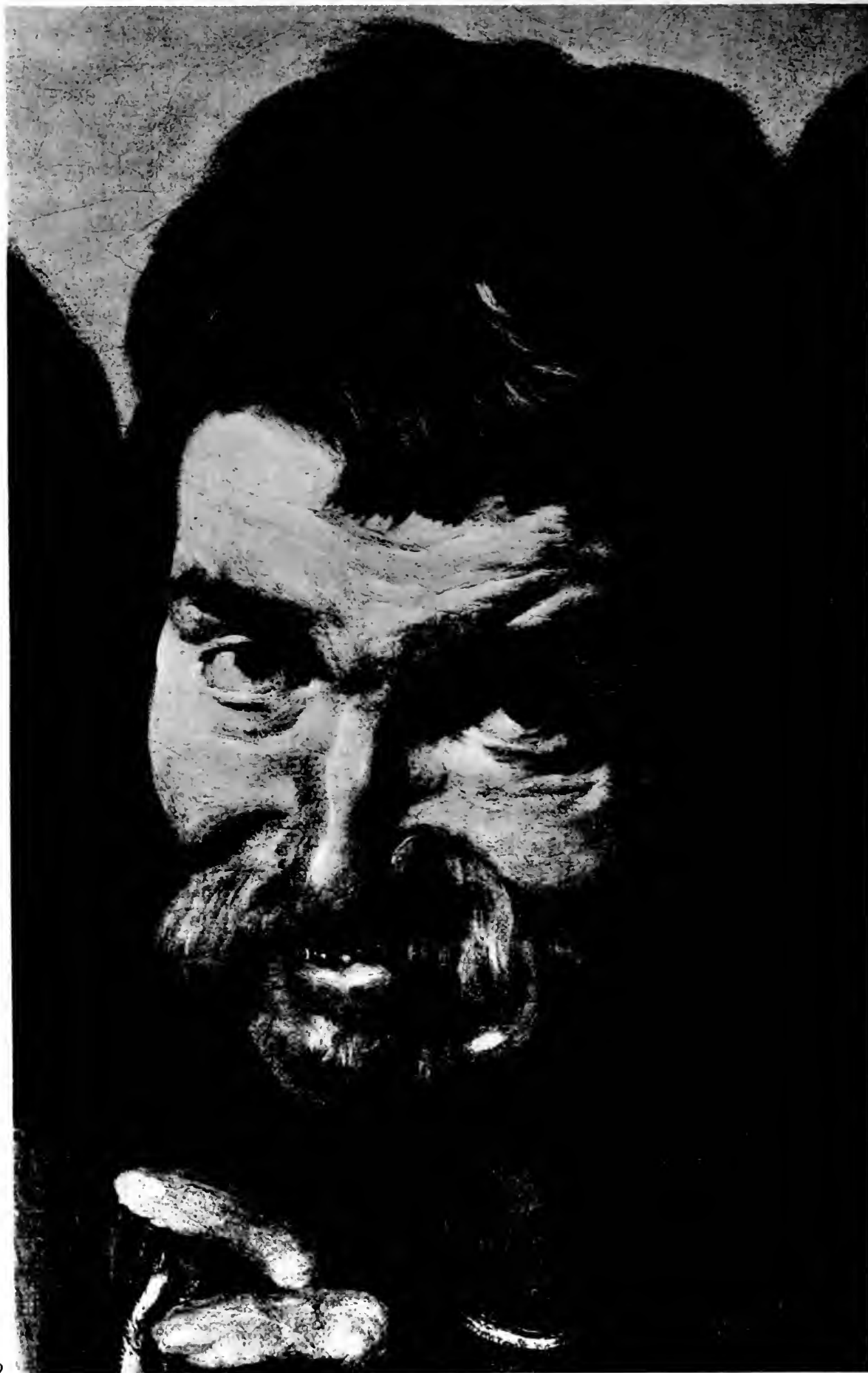
109

Youth blowing on charcoal, by El Greco, about 1575. Naples, Museo Nazionale.



110
Laocoön, painting by El Greco, about 1612.—"If Hans von Marées, whom Conrad Fiedler took with him in 1869 on a three months' journey to Spain, saw this picture, he must have been enchanted; for in it he found fulfilled what he himself had striven throughout his life to achieve: the human figure raised to such a point of intensity that it really lives." (H. Kehr.)









114

Girl sleeping, by Rembrandt, brush-drawing, about 1657. London, British Museum.



The Avenue, by Rembrandt, about 1654. Berlin, Cabinet of Engravings.—"A veritable dance of witches drawn with pen and brush." (F. Dülberg.)



London and New York 1871



117
Houses and Gardens,
water-colour by Valentin
Klotz, 1671. Berlin, Ca-
binet of Engravings.





119

"A bunch of flowers floats coolly and lightly in a glass vase, such as Manet was the first to paint again after him." (E. H. Buschbeck.)—Detail from the "Infanta Margareta Teresia" by Velázquez, about 1654. Vienna, Kunsthistorisches Museum.



120

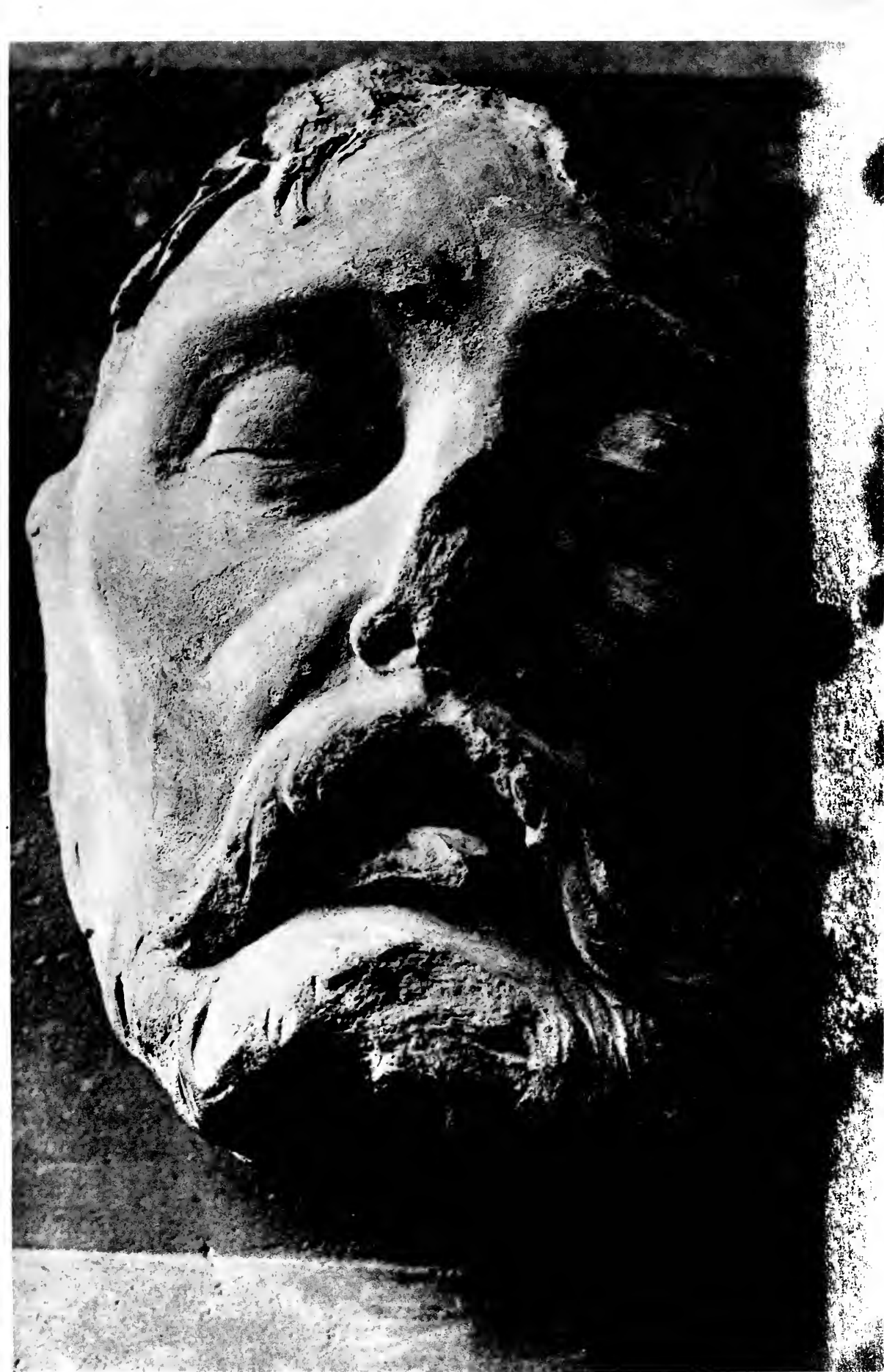
Still-life by Chardin, 1754. London, National Gallery.



121
Heads of negroes, study by Van
Dyck, about 1615. Brussels, Museum.



Celestina with her daughter in prison. By an unknown Spanish master, about 1650. Leningrad, Hermitage.—The faces remind us of Gauguin.





124

Bust of a girl, polychrome wax,
manner of François Duquesnoy,
about 1640. Lille, Museum.

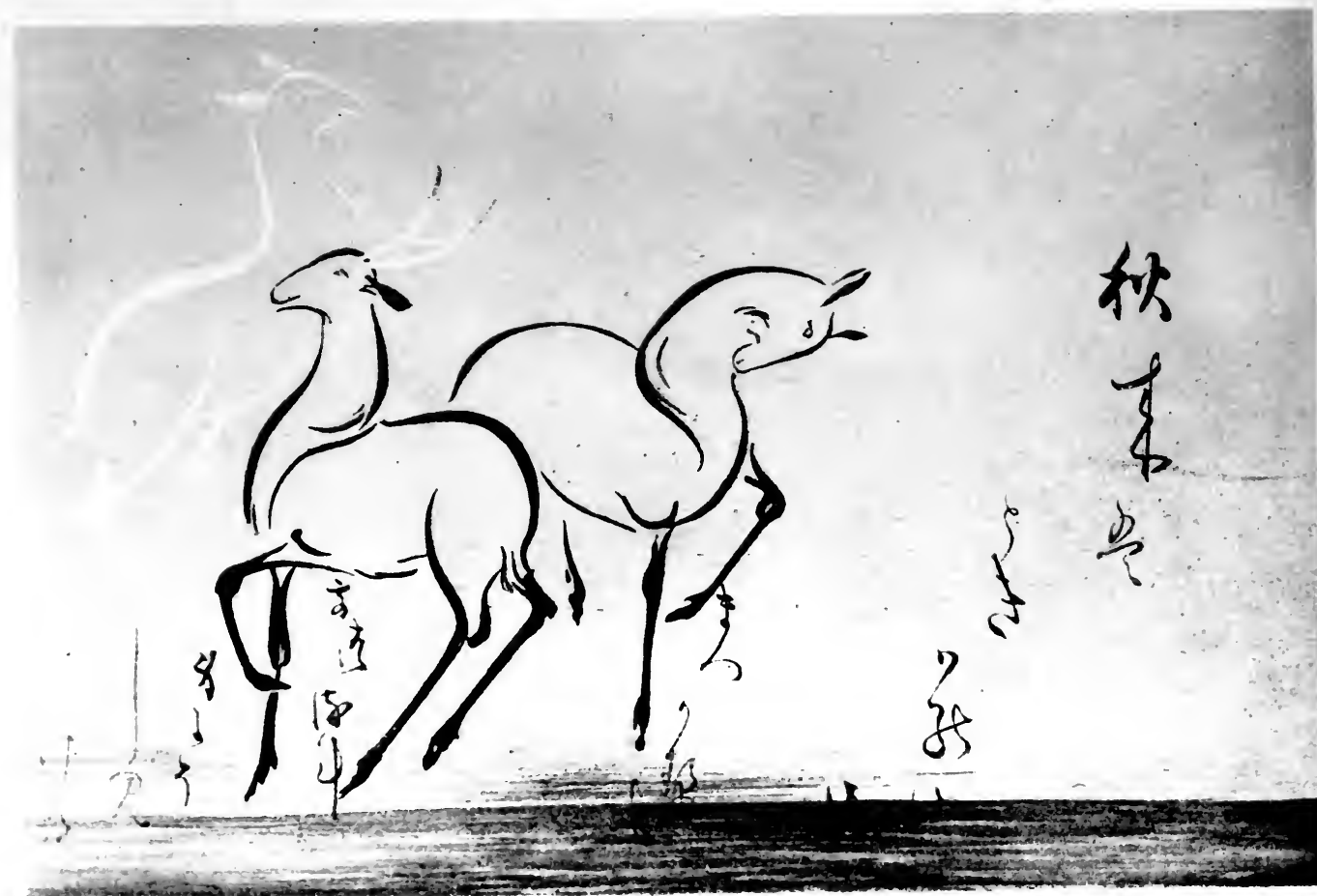


125

Head of a horse, in green jade. Chinese, Han Dynasty (25-230 A.D.). London, Eumorfopoulos Collection.



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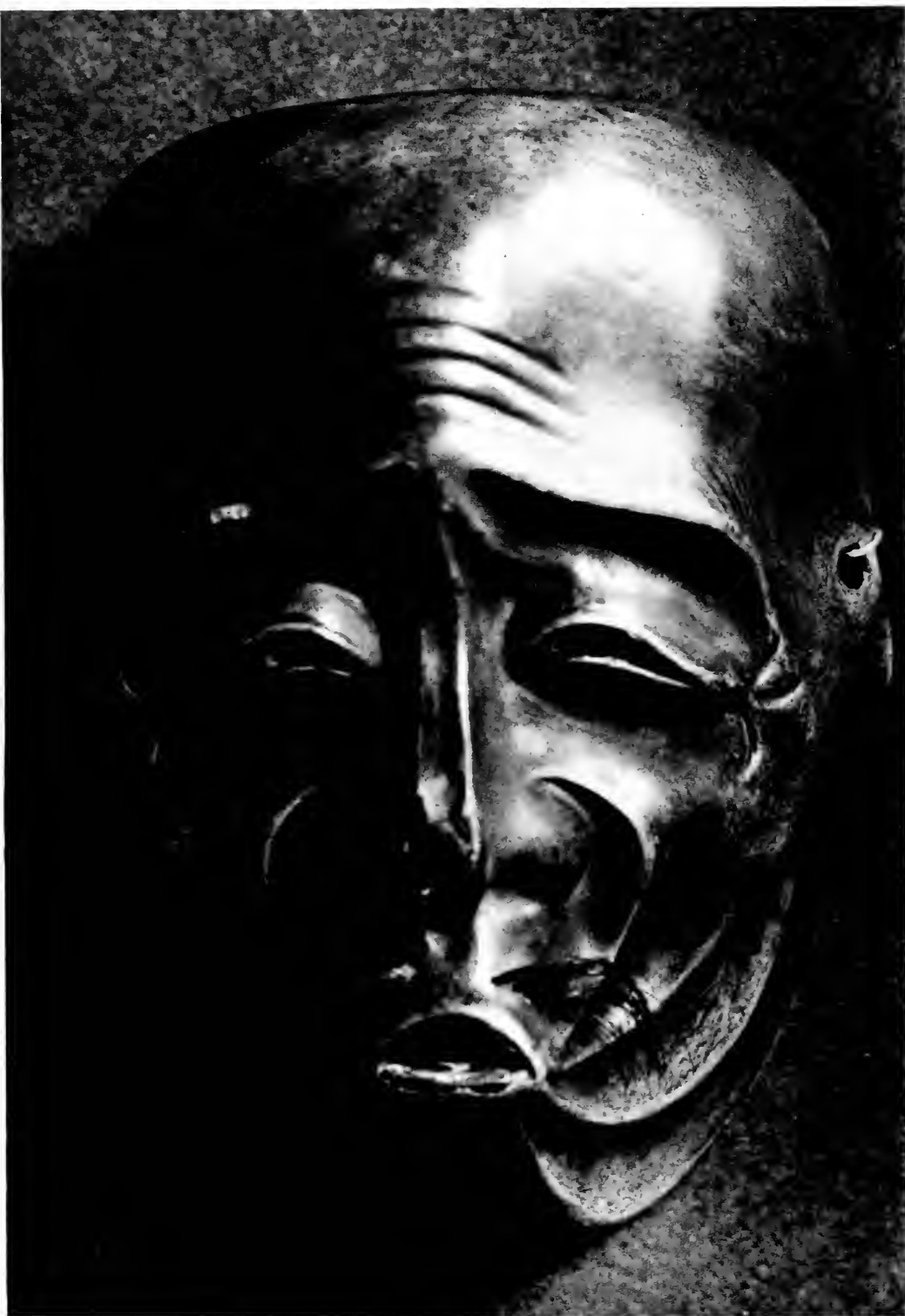
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126 : Painting on a Japanese fan, about 1800. London, Victoria & Albert Museum.
 127 : Deer, Japanese scroll-picture by Honami Koëtsu, about 1600. Private collection in Japan.

Pisces







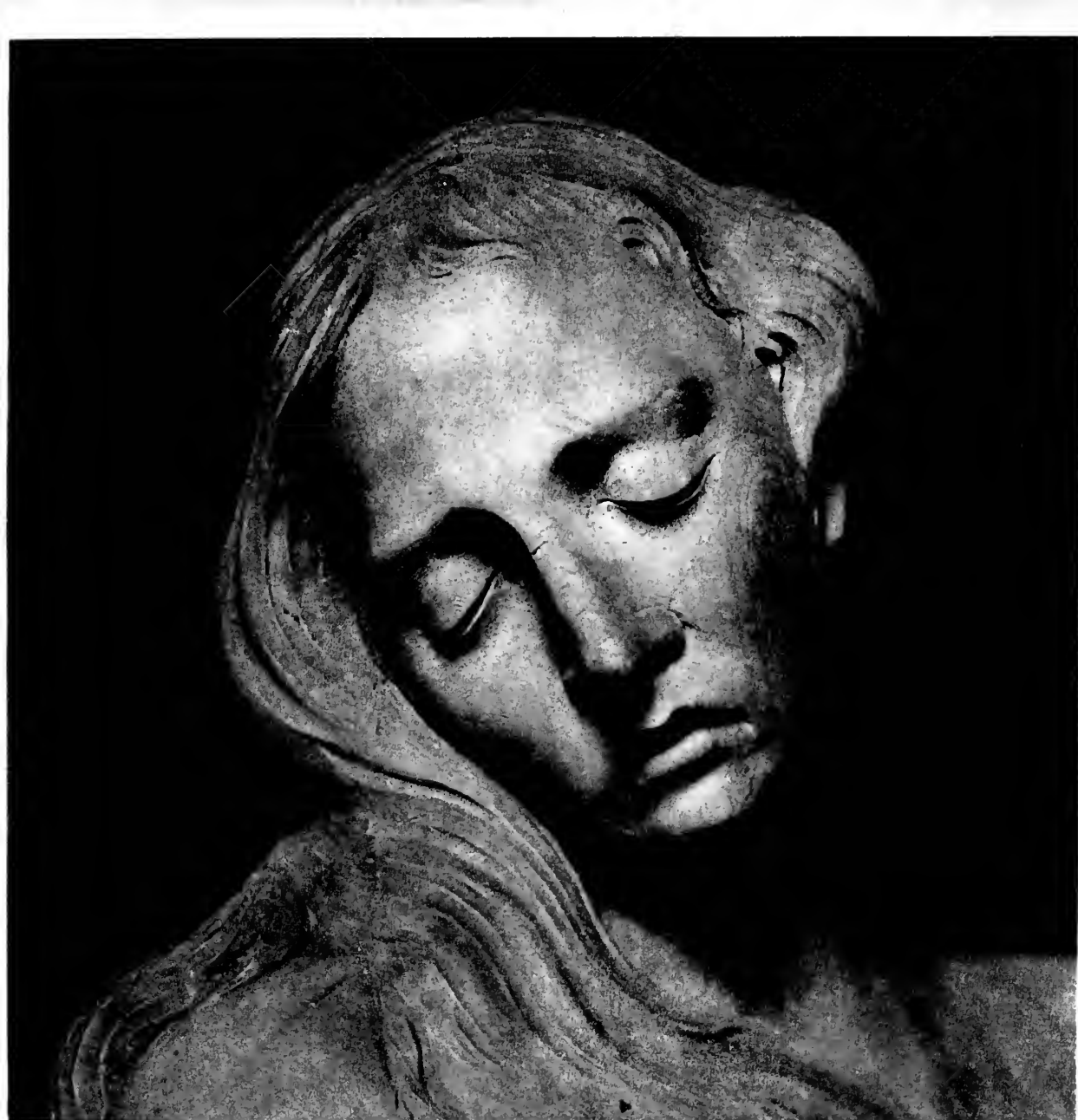
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Japanese dancer's mask.
Essen an der Ruhr, Folkwang
Museum



131

Self-portrait of Franz Xaver Messerschmidt, lime-wood and wax, about 1772. Vienna, Barockmuseum.



132

Mary Magdalen, by Egidius Verhelst, about 1720. Berlin, Kaiser Friedrich Museum.



133

Head-study, by Wilhelm von Schadow, about 1820. Düsseldorf, Museum.



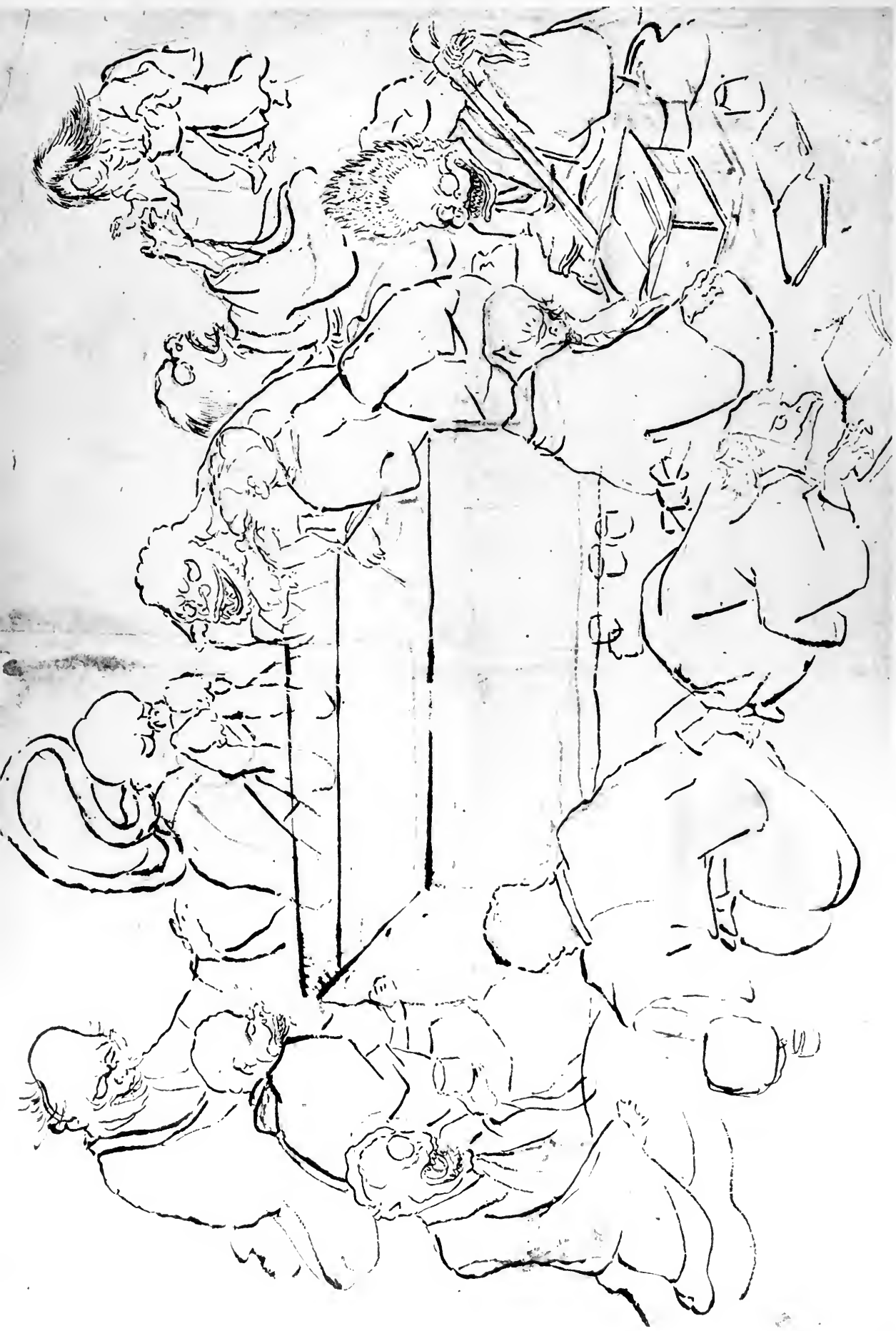
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Saturn devouring his children, wall-painting by Goya, about 1815. Madrid, Prado.



135

Shaving. Malicious humour like that of George Grosz. . Drawing by the Japanese woodcut-master Kuniyoshi, about 1800. Hohen-Schönhausen, Julius Kurth Collection.





Sorcerer, wall-painting by Goya, about 1815. Madrid, Prado.





139

Landscape, etching by Francisco de Goya, about 1815. Madrid, National Library.—In this work Kubin is not only anticipated, but surpassed.



140

Oil-painting by David Wilkie, 1817. Sir Walter Scott's daughters. London, Victoria & Albert Museum.

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- Abbreviations: F.—France; G.—Germany;
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